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Conservatory

Bi-Monthly

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The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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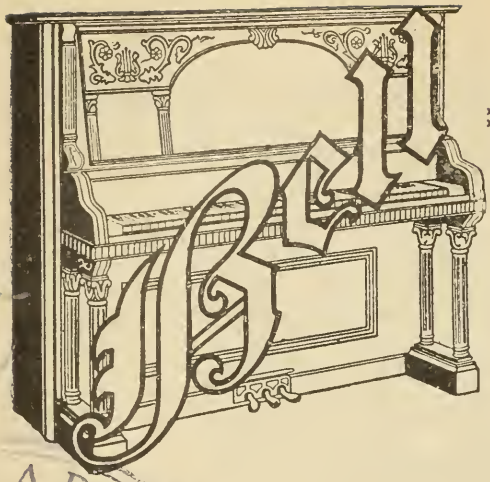

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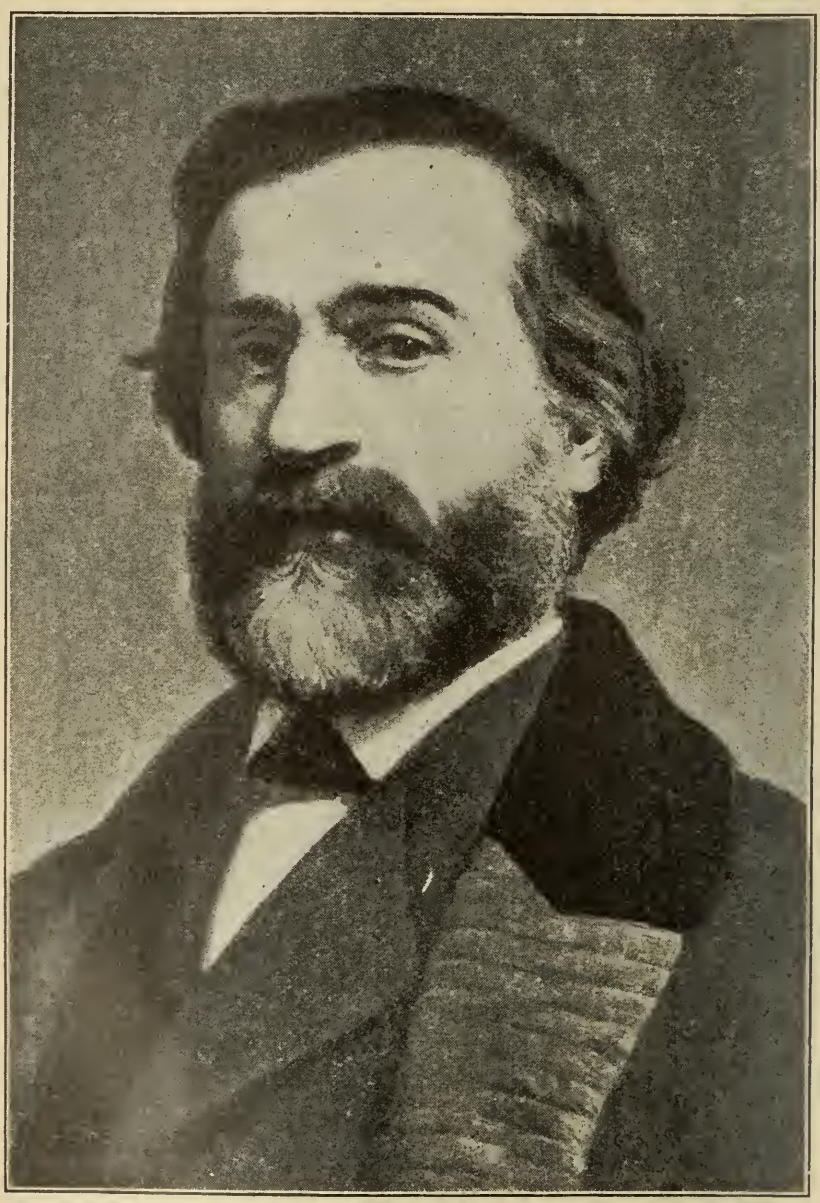

Verdi

Music: An Historical Review

By J. Humfrey Anger, Hon. Mus. Doc., Trinity University, Toronto; Mus. Bac., Oxon; F.R.C.O.

XX. The Music of the Romans.

AS it was with the Greeks, so it was with the Romans, the gradual decay of the tonal art but foretold the gradual decay of the nation. Aristotle is credited with the saying that "an art having for its object the mere display of digital skill and sensuous attraction was unbecoming to the dignity of man, and fit only for slaves," and to this very sentiment may be ascribed the cause which prompted the Roman Senate to expunge music from the curriculum of education, for it was argued that an art which was practised by the despised classes of society was not befitting to the training of patricians. With the Greeks, music was held in high esteem by the State, it was also one of the most important subjects in the education of youth; with the Romans, on the other hand, music was cultivated only to the extent of affording pleasure to the ear, and it is not a matter of surprise, therefore, that it finally became the handmaid of luxurious and licentious enjoyment.

The chief writers on the theory and practice of music were Vitruvius, Macrobius and Boethius. Though based upon that of the Greeks, the Roman system of scales was to a certain extent independent, for example, the major third, which had been hitherto regarded and treated as a dissonance, was, about the year 50 A.D., introduced and regarded as a consonance. This scale may, therefore, be said to be the immediate precursor of the modern major diatonic scale. Vitruvius, in a work written on the subject of

architecture, about the year 12 B.C., treats of several matters having little or no connection with that art, such as clocks, engines of war, the nature of colors, and music, etc. To him we are indebted for an account of the mysterious hydraulic organ of the Romans. This instrument was a great favorite with the wealthy citizen and the Emperor Nero is said to have possessed a great number of them. The organum hydraulicum gave place to the organum pneumaticum about the year 350 A.D., both instruments being used for secular purposes ; the organ was not appropriated by the Church before the seventh century at the earliest. Macrobius, who lived during the first half of the fifth century, wrote at some length upon the theory of music, his chief purpose, presumably, being to perpetuate the philosophy of Pythagoras.

"Boethius," says Sir John Hawkins, "was the most considerable of all the Latin writers on music : indeed his treatise on the subject supplied for some centuries the want of those Greek manuscripts which were supposed to have been lost." The date of his birth is unknown, but he died at the hands of an executioner in the year 525. "The extensive learning and eloquence of this great man are conspicuous in his works ; and his singular merits have been celebrated by the ablest writers that have lived since the restoration of learning." The treatise "De Musica," by Boethius, may be regarded as the connecting link between the music of the Greeks and that of the Christian Church ; a succinct account of this work will be found in Hawkins' History of Music, and the following 'judgment' of the same is not without interest : "To speak of Boethius in particular, it is clear that he was upon the whole a Pythagorean, though he has not spared to detect many of the errors imputed to that sect ; and his work is so truly theoretic, that in reading him we never think of practice. The mention of instruments, nor of the voice, as employed in singing, never occurs ; no allusion to the music of his time, but all abstracted speculation, tending doubtless to the perfection of the art, but seemingly little connected with it. Here, then, the twofold nature of

music is apparent : it has its foundation in number and proportion ; like geometry, it affords that kind of pleasure to the mind which results from the contemplation of order, of regularity, of truth, the love whereof is connatural with human nature ; like that, too, its principles are applicable to use and practice. View it in another light, and if it be possible, consider music as mechanical, as an arbitrary constitution, as having no foundation in reason : but how exquisite is the pleasure it affords ! how subservient are the passions to its influence ! and how much is the wisdom and goodness of God manifested in that relation which, in the case of music, he has established between the cause and the effect !"

(To be continued.)

The Music of the Sea

From "The Golden Legend," by Longfellow

These lines, set to music by Mosenthal, were sung at the Toronto Male Chorus Club's Annual Concert, in Massey Hall, on January 19th, 1905.

The night is calm and cloudless,
And still as still can be,
And the stars come forth to listen
To the music of the sea.
They gather, and gather, and gather,
Until they crowd the sky,
And listen in breathless silence
To the solemn litany.
It begins in rocky caverns,
As a voice that chants alone
To the pedals of the organ
In monotonous undertone ;
And anon from shelving beaches,
And shallow sands beyond
In snow-white robes uprising,
The ghostly choirs respond.
And sadly and unceasing
The mournful voice sings on,
And the snow-white choirs still answer
Christe eleison !

Thoughts for the Music Student

(Written for the Bi-Monthly)

By William H. Sherwood

THIS is the age of specialties.

It is said that composers have exhausted the resources of Melody and Harmony, but not so of Rhythm.

So there is still a chance to combine melodic and harmonic progress with ingenious movements, that may be original and new.

But this does not concern the music student as much as the laws that govern dynamics and correct sense of proportion and the relative value of tones, in the interpretation of music.

There is some reason, based upon the peculiarity of the elements mentioned above, for the proportionate value of any two notes in succession as related to each other.

The thorough study of music, with such principles developed in the player's mind, should always result in improved expression.

By looking at the music in the most minute details on one side and again with the broadest sweep and largest sense of prolonged groups and their proportions on the other side, one can alone get at the truth; assisted at all times by natural taste and musical feeling, and by correct examples, through hearing good music interpreted by artists.

The recital is to the music student what the art gallery is to the painter.

A similar care about the smallest details of physical training, preparatory to playing, alternating with an equal intelligence in combinations for the sake of a free sweep, are just as important for technical equipment of the right sort.

Verdi

Born October 10th, 1813; died January 27th, 1901

THE death of Italy's grand old man of music will let loose a flood of reminiscences, an obituary editorial in the Musical Courier affirmed, and continued: What a pity he did not keep a diary! What a life he led! What experiences he had! The old question as to his having an admixture of Jewish blood in his veins has again been revived. His, however, was the typical Latin face, beloved of Velasquez—long, Vulpine, impassive, dignified as a Roman senator, and keen with intellect. A face worn away by an intense, consuming, eager, intellectual and emotional life; worn as is the scabbard by the sharpness of the blade inclosed within it.

On a Proposed Statue to Shakespeare in London

WHY should we lodge in marble or in bronze
Spirits more vast than earth, or sea, or sky?
Wiser the silent worshipper who cons
Their page for Wisdom that will never die.
Unto the favorite of the passing hour
Erect a statue and unveil the bust,
Whereon contemptuous Time will slowly shower
Oblivion's refuse and neglectful dust.

The Monarchs of the Mind, self-sceptered Kings,
Need no memento to transmit their name;
Throned on their thoughts and high imaginings,
They are the Lords, not servitors, of Fame.
Raise pedestals to perishable stuff;
Gods for themselves are monument enough.

—Alfred Austin, in The Independent.

The Relation of Expression to Literature: Part III.

By Edith Strickland Moodie

IN his essay on "Studies" Lord Bacon says: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." The last named class is the one that the interpreter chooses as the staple article of the literary diet, works in which every sentence will repay infinite thought and study. Books are like persons, those whom we fathom at one interview are not worth receiving as friends. It is the sense of mighty reserve power, and hidden beauty of soul, which will be revealed to but few, that attracts us and holds us, sometimes almost against our will. The earnest student of expression develops the intuitive sensibility of a woman or child; he chooses those most worthy of friendship instinctively, but with a fine unerring perception which puts to shame the mere reasoning faculties of the analytical critic. I do not say that sometimes in the early stages of his work he may not mistake alloy for pure gold—even children are sometimes deceived in those whom they trust—but, if he continues to live in the society of the highest, his taste will become so cultivated that writings of a lower order will cease to charm him.

Expression has the power, not only of revealing hidden beauties, but of laying bare hidden flaws. A poem which allures on first acquaintance may afterwards become wearisome, even obnoxious; these are of the class to be swallowed whole, not to be chewed with a view to assimilation. For that is the test of the true lover of literature, he assimilates; that is, he builds up into living tissue what he has inwardly digested. As faith without works is dead, so digestion without assimilation is devoid of the power of nutriment.

This process of mental assimilation is not the work of a day. It is the slow, almost imperceptible, ab-

sorption of the life-giving elements of a work of art into our spiritual fibre, until it becomes a part of our being,—the work of months and years. One of the best interpreters on this continent spends many months, and sometimes years, with a poem before reading it in public. The elder Salvini silently studied "King Lear" for six years before he began to memorize it. And what was the result? He did not act "King Lear," he was King Lear. Those who saw him in that drama say that his portrayal of the suffering, wronged, mad, old monarch will live in their memories as long as life shall last.

I do not want to frighten my readers with the idea that it is necessary to study every selection six years before giving it in public. On our literary bill of fare there is a legitimate place for the sweetmeats and relishes, as well as for the meat and game. Cuttings from Dickens, Barrie, Thackeray, Washington Irving, and similar writers, offer appetizing morsels which melt in the mouth. These are well within the grasp of a young student, and may be profitably studied by him.

It may seem to the casual observer that all these ends may be attained without the service of expression. To a certain extent they may, but listen to the opinion of one of the leading psychologists of America, Professor James. He writes, "It is a truth that a thing merely read or heard, and never verbally reproduced, contracts the weakest possible adhesion on the mind."

Moreover, a poem studied for expression is perennially fresh to the reader; at each rendering some new phase of the thought becomes visible to him. This it is which enables actors or elocutionists to repeat a good thing night after night without wearing of it. Every time we voice a selection, in a certain sense it is new; sometimes we will surpass our average rendering, at other times fall below it. This gives to expression a thrill of achievement which we do not experience in a silent reading. Of course there must be the hours of quiet, reflective reading, when we lie fallow, letting the beauty of the poem water our souls. Impression must always precede and accompany expression; if we do not absorb we cannot give forth.

Much of the world's greatest literature was written for expression. All plays presuppose verbal interpretation. The tragedies of Aeschylus and Sophocles, the dramas of Shakespeare, were created for oral rendering; and all poetry reveals its beauties more fully when read aloud. Not only does the thought become more lucid, but the music of the verse is intensified when rhythmically voiced. The imitative harmony of words and phrases then appeals to us. There are hundreds of words in our language which we use daily without perceiving their expressiveness and color. Take for example, queen, depths, soared, bowed, peace, float and done. Each of these combinations of letters has its own atmosphere, of which we are quite unaware when they are used colloquially, and perceive only slightly when we meet them in silent reading. Yet to the interpreter, each monosyllable is beautiful on account of the mental picture which it conjures up.

It is this ability to create the atmosphere and pictorial setting of a poem that is the test of the true interpreter. This he cannot do, unless all that the poet depicts is so real to him, that, were he an artist, he could reproduce it on canvas. Take, for example, the first line of Tennyson's "Brook," "I come from haunts of coot and hern." It will be impossible for him to give the true atmosphere and word-color unless he can feel those cool, green solitudes where the wind is lost among the tree tops, and where the silence is broken only by the cry of the waterfowl.

Of the benefits to be derived mentally and emotionally from this subject, I have not time to speak, nor does that part of the work come within the scope of this paper; but those who reason from cause to effect, and who are aware of the refining influence of literature, will easily discern that it will not be lessened by the study of her sister art.

The work that I have mapped out for the interpreter is a mighty one. Will he be able to accomplish it? I believe he will if he has the needful vocal and physical training to enable him to be the successful

medium between the spirit of the author and that of the hearer. Expression as an art has slumbered for so many centuries, that some suppose her to be dead; but she is waking once more to run the race, and we readers of the present generation are but the outriders, who clear the road over which the victorious army will soon pass.

My Garden

HARPER'S MONTHLY for April, 1905, contains this poem, which will be read with special interest by students of the Conservatory. Miss Macdougall is the daughter of a distinguished Canadian, the late Judge Macdougall. She was at one time a pupil of Mr. Donald Herald, and has played the piano with success in the Toronto Conservatory Music Hall.

There is a garden in my soul,
A garden where I may not go,
Where all the day the sun shines fair
And only softest zephyrs blow.

The winding pathways cross the turf
Thro' sunshine to the restful shade,
Under the low-arched chestnut trees
And elms that throng the quiet glade.

Sometimes the gayest song-birds sing,
And roses scent the balmy air,
And I would give my hope of Heav'n
To enter and to linger there.

Out in the noisy street I fare,
With all its dust and hideous cries,
Lonely, and slaving at my task
As long as daylight fills the skies.

But sometimes for an hour I steal
And by the gate, beneath the stars,
I lean and long and look within,
And cool my forehead on the bars.

Sheila Macdougall.

Parsifal

PARSIFAL was published in book form December 25, 1877. The first act was completed during the winter of 1877-8, and the instrumentation of the prelude finished by December 25, 1878. The spring and summer of 1878 were devoted to the second act, a sketch of which was prepared October 11 of the same year. The third act was finished by April 25, 1879, and from 1878 to 1882 the gigantic task of orchestration was undertaken. In this Wagner was assisted by the late Anton Seidl and Engelbert Humperdinck. The entire first act was not completed until the spring of 1880. In a villa near Naples he finished the second act, with its famous garden scene; and in Palermo, January 13, 1882, the sacred music drama was given its final form. July 28 of the same year "Parsifal" was first performed at Bayreuth, with Materna as Kundry, Winklemann as Parsifal, Reichmann as Amfortas; Kindermann sang the phrases allotted to Titurel and Scaria as Gurnemanz. The Klingsor was Karl Hill. Hermann Levi conducted. Thus much for dry statistics. . . . .

Now begins the most magnificently solemn scene of the music drama. To the pealing of bells, the intoning of trumpets and trombones, the scene of the Holy Grail is inaugurated. Into the vast hall files the cortège of the sick monarch, and the Grail Knights, wearing white coats of arms, a dove embroidered upon a red mantle, advance in double lines and group themselves about the table. They chant, and boys' voices from the middle part of the dome reply, while children's voices in the cupola high above join in a celestial chorus. This scene is overpowering. After a profound silence the voice of Titurel issues from his tomb behind the throne. The dead man is revived by the potency of the Grail. He bids his erring son to perform the sacred office, to uncover the Holy Grail. Then follows a thrillingly dramatic episode. Conscious of his unworthiness and showing his bleeding side Amfortas long resists the request of his father. It is a part of his expiation that, sinner as he is, he must

officiate at the solemn sacrifice. His protests are not heeded. The children's voices from the cupola recall the prediction, "Durch Mitleid wissend." Exhausted, pale and suffering untold agonies, Amfortas lifts the crystal vase, the Grail. A ray of piercing pure light falls from above on the chalice—the hall is now dark —which becomes luminous and glows with purple splendor. Amfortas sings, "Take this bread, it is my flesh ; take this wine, it is my blood which love has given thee." The singing by the various choirs breaks forth anew, and as daylight returns the holy ceremonies conclude with the kiss of peace by the brethren. The King is carried away, the knights withdraw as voices from the cupola sing, "Happy in faith, Happy in love." Parsifal, who has been staring about him all this time, is interrogated by Gurnemanz. The latter has not seen the convulsive start made by the pure fool when he sees Amfortas fall back upon his couch. Pity has entered his heart, though he is not able to voice this sentiment to Gurnemanz. The latter, angered by such seeming stupidity, thrusts him roughly from the hall, bidding him go seek a goose for his gander. Then, saddened by this fresh disappointment, the old man stands alone in the hall. Like a gleam of hope an alto voice from the mysterious height repeats the prediction, "Durch Mitleid wissend," and is joined by boys' voices. To this music the curtains close.—James Gibbons Huneker.

As to myself, however, I love everything musical, the lively music as well as the sad and classical, the music of Beethoven, the music of the Spaniards, Gluck and Chopin, Massenet and Saint-Saens, Gounod's "Faust" and "Marionette," the folk-songs, the hand-organ, the tambourine ; even the bells, music for dancing and music for dreaming. It all speaks to me, inspires me. Wagner's music moves me, thrills me, hypnotizes me, and the violin harmonies of the gypsies, those sorcerers of music, have always drawn me to the exhibition. The despicable fellows always stop my progress. I cannot leave them.—Alphonse Daudet.

Verdi's Falstaff

Part I.

From the Musical Courier's Raconteur pages of January 30th, 1901, when James Gibbons Huneker was their editor.

DRAMA is relentlessly encroaching upon the domain of music. Gluck, Wagner and Verdi compose a trinity which saw that the music drama must first be dramatic, then musical. In "Falstaff," which is the most noteworthy achievement since "Die Meistersinger," we get something which for want of a better title one may call lyric comedy. But in form it is novel. It is not opera buffa ; nor yet is it opéra comique in the French sense; in fact it shows a marked deviation from its prototypes ; even the elaborate system of Wagnerian leading motives is not employed. It is a new Verdi we hear ; not the Verdi of "Il Trovatore," "Traviata" or "Aida," but a Verdi brimful of the joy of life, sophisticated, yet naïve. A marvelous compound is this musical comedy, in which the music follows the text, and in which no concessions are made to the singers or to the time-honored conventions of the operatic stage. Verdi has thrown overboard old forms and planted his victorious standard in the country discovered by Mozart and conquered by Wagner. A marvelous old man he was, indeed !

The play's the thing to catch the conscience of the composer to-day. The action in "Falstaff" is almost as rapid as if the text were spoken, and the orchestra, the wittiest and most sparkling *riant* orchestra I ever heard, it comments and supports the monologue and dialogue of the book. When the speech becomes rhetorical, so does the orchestra. It is heightened speech, and instead of melody of the antique, formal pattern we hear the endless melody which Wagner inaugurated. But Verdi's speech is his own and does not savor of Wagner. If the ideas are not developed or do not assume vaster proportions it is because of their character. They could not be so treated without doing vio-

lence to the sense of proportion. Classic purity in expression, Latin exuberance and joyfulness, and an inexpressible delightful atmosphere of irresponsible youthfulness and gayety are all in this charming score.

We get a touch of the older style in the concerted numbers, but the handling is very free and the content Verdian and modern. Here are variety, color, freshness, earnestness, insouciance and numberless quaint conceits. The tempo is like the arrow shots from the bow of a classic-featured archer, whose arrows have been steeped in the burning hues of romanticism.

There is melodic repetition of phrases, but it is more in the manner of Grétry than Wagner. I have called "Falstaff" a pendant to "Die Meistersinger," and the two works, directly antithetical, are both supreme products of the Gallic and Teutonic lyric genius.

And how Verdi has escaped the current of his younger years! What wonderful adaptability, what receptivity, what powers of assimilation! Some future biographer will write of "The Three Styles of Verdi" as did De Lenz of Beethoven's styles; perhaps he will even increase the number.

Wagner did not shed his musical skin as absolutely as has this Italian. Compare the young and the old Verdi. In style to-day "Falstaff" is younger than "Il Trovatore" half a century ago. Think of "La donna é mobile" and then of the great fugued finale to "Falstaff." And remember it is not a fugato with imitative passages, nor the fugal treatment of an ensemble finale, but a well constructed fugue in eight real parts, with episodes, inversions of the subject, stretti, and even a pedal point. It is not so pleasing in effect as the magnificent polyphonic close of "Die Meistersinger," because of its severely formal construction. It sounds as if Verdi had said, "Go to; after all this mumming and masking I will show ye that I can be serious." So he fugues the words "Tutto nel mondo è burlo," of all words in the world for such a form! And heavens knows what jokes he had in store for us, hidden in the capacious sleeves of his genius. I am sorry that an important engagement in the Lethean

fields prevented Von Bülow from being present at this "Falstaff" performance. He had to recant his opinion of the "Manzoni" Requiem, and after this fugue he would have surely bent the stubborn knee of pride and prostrated himself before the Italian giant of music, gone on a pilgrimage to his Canossa.

No one can reproach Verdi for lack of ideas in "Falstaff." They are never ending. The orchestra flows furiously, like a stream of quicksilver, tossing up repartée, argument, facts amplifying, developing and strengthening the text. No melody? Why, the opera is one long, merry tune-jocund, blithe, sweet, dulcet and sunny. Few moods of melancholy, no moods of madness, but all gracious fantasy and folly.

(To be continued.)

Study Music as Literature

If music is worth studying at all, it is as literature, poetry, an expression of the beautiful, and as product of some of the most gifted minds who have expressed themselves for the delectation of their fellowmen. Music has in it a poetry and a beauty, and a many-sided representation of soul, far beyond that of literature. The poetry of the pianoforte is more varied and more spiritually representative than that of the English language. But the point is, how is the student to be brought into contact with this poetry, when his study of music is, after all, only an accomplishment and a diversion among his earnest occupations? Obviously, I answer, in the same manner as similar results are attained in the literary schools—by so co-ordinating the studies that the student, while supposedly working for the immediate lesson, is also working along a longer line toward this lofty and distant goal of culture.

W. S. B. Mathews.

Three World-Famous Violins

By E. R. Parkhurst

From *The Toronto Globe.*

Part II.

THESE remarks are offered by way of appropriate introduction to a few comments on the three instruments of the two great violin-makers, which I have chosen for illustration in the accompanying cuts as being representative types of the grandest productions of Cremona, in addition to having attached to them considerable historic interest. They are alike in that they are in a remarkable state of preservation, and that they were made during the best periods of Stradivarius and Guarnerius.

The Paganini instrument, strange to say, came into the possession of the "pale magician of the bow" through his passion in early life for gambling. Paganini one night staked his violin on the hazard of the cards and lost. He found himself in the awkward predicament of being without an instrument, just as he had been engaged to play at a concert at Leghorn. A French merchant, Monsieur Livron, on being made acquainted with the circumstances, came to his rescue and lent him the Joseph Guarnerius which has since become world-famed. When the concert was over Paganini brought the violin back to its owner, when M. Livron exclaimed: "Never will I profane strings which your fingers have touched; that instrument is yours." This violin belongs to the last period of the great Joseph, being dated 1743, and is one of the boldest and most massive instruments of his grandest conception. It is singularly rich and sonorous in tone, as Signor Sivori in later days proved to a small circle of listeners, on being permitted by the authorities of the Museum of Genoa, to whom Paganini had willed it, to take it from its glass case and play upon it.

A glance at the cuts will show even to the uninitiated eye, the essential difference between the model and the outline of the instruments of Stradivarius and

Guarnerius. The Paganini violin impresses one as full of character and individuality, and although perhaps, if measured, it would not be found to be any larger than the Strad, it has the appearance of being broader in the chest, deeper in the ribs, and altogether more robust than the more symmetrical, delicately outlined and beautifully finished "Emperor." The marvellous effects produced by Paganini upon his Guarnerius made the name of the maker famous, and his instruments have since steadily gained in popularity with professional and amateur violinists, and they now rank in value with the productions of his illustrious rival, Stradivarius. Musical people who prefer the timbre of the mezzo-soprano voice to that of the pure soprano will find the superior charm in the tone of the Guarnerius. Many famous virtuosi have since chosen the Guarnerius for their concert instrument, and among them I may mention particularly Wieniawski and Vieuxtemps. The latter's violin was even of a grander model than that of Paganini. I had the privilege of examining it and of hearing it played upon by its owner many years ago in London. I have never heard a richer, a more sonorous and yet mellow tone from any violin. In double-stopping it seemed almost organ-like in volume.

The "Emperor" Strad, the illustration of which is reproduced from a photograph supplied me by Mr. George Hart, the well-known dealer in Cremona instruments, of Wardour Street, London, is generally conceded to be one of the most perfect instruments in the world. Its outline is exquisitely symmetrical, its varnish unsurpassably rich and lustrous, and it has been so scrupulously cared for that it looks as fresh as if it were a product of but a few years ago.

(To be concluded.)

Franz Von Vecsey: A Psychological Study

By Charlotte Beaumont Jarvis

WHO said "The age of miracles is past" ? Standing, grave, almost expressionless of face and with apparent indifference, before his small but critical audience, the wonderful violinist of eleven or twelve summers, played without notes and without one false note, a most exacting programme, which would have taxed the powers of the world's greatest artists from Paganini and Wieniawski down to Ysaye of the present day.

The child's mastery over his instrument was phenomenal, his bowing superb, graceful, and virile; double trills, harmonics and all other technical difficulties were as nothing to him. As easily and naturally as sings the lark "at heaven's gate," he played.

One forgot to judge of him as an infant prodigy, in admiration of him as a great artist, whom we might consider a wonderful piece of mechanism, were it not for the exquisite expressiveness of his playing ; and here is where we touch upon the borderland of a psychological mystery, in which the amazing accomplishment of so much by the rather frail boy, in so short a time, is lost sight of in contemplating the miracle of matured soul, which seemed to have passed from his little body into his violin, through the medium of his slender, long, little fingers.

His inspiration grew with the fire upon which it fed, till it reached its culmination in the Czardas of his native land. At times he drew forth tones possessing a quality unheard before, and, which, in their matchless purity can only be described as celestial.

More wonderful still was the pathos of his playing. The strange anomaly of a little boy whom one would expect to find chiefly concerned with the small troubles

and joys of early school days, with his tops and marbles and other childish amusements, playing on his violin as it were from a broken heart that had tasted of the sweetest and saddest experiences of life; reproducing upon the instrument's quivering strings the pain and passion, the victory and defeat, which are but incidents in the battle of life, or the passionate cry for freedom of his country, by which his own heartstrings had been torn.

But, as this all is a psychological impossibility in so young a child, we must content ourselves by attributing his power, technical and emotional, to heredity, to mimicry, or to Divine Inspiration, or judge of it as the

"Prélude d'un esprit eveillé de bonne heure,
Qui chante avant qu'il chante, et pleure avant qu'il pleure."

What can be the condition of Franz von Vecsey's brain and nerves? Normal they can hardly be. Is his genius, like the pearl in an oyster, a symptom of disease, or is it like fire in the heart of an opal, a token of a highly perfect state?

Physiologists, psychologists, can you read the riddle? What better answer can you give than in the words of Shakespeare:—

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."

The Tributes of Queens

To the above article, inspired by the Vecsey concert which Mrs. Jarvis attended at Massey Hall, on March 6, the Bi-Monthly may well add two other tributes:

"When Vecsey plays I cannot help weeping."
—Alexandra, Queen of England.

"I never before heard such wonderful tones."
—Augusta, Empress of Germany.

National Chorus Concert

"Those who work faithfully will put themselves in possession of a glorious and enlarging happiness."—*Ruskin.*

IT was a surprise to the audience that Dr. Ham, the conductor, had been able to enlist the services of one hundred and eighty singers with such excellent voices, the popular impression being that the societies had monopolized the best choral material of the city, writes Mr. Parkhurst in one of his scholarly contributions to the local press, and continues: The special merit of Dr. Ham's chorus as evidenced last night (February 28) was the eminently musical quality of the voices as a body, and the freshness and sweetness of the sopranos. A great advance in finish of detail, in justness of intonation, and in volume of tone was naticeable as compared with the work of the chorus last season. The program consisted of compositions that, while appealing to a cultured taste, were also of a popular order. The result was that everybody was satisfied, and there were no dull moments during the evening. The chorus had the assistance of the Victor Herbert Orchestra of New York, with Mr. Victor Herbert as conductor, who last year was here as conductor of the Pittsburg Orchestra. On this their first appearance in this city they won a signal triumph by the distinction of their performance. Their first number, the overture to "Oberon," by Weber, at once gained them critical respect as an instrumental organization of exceptional technical efficiency and much tonal beauty. Mr. Herbert in his direction of this work did full justice to its romantic charm. The dreaminess, the delicacy of the opening movement, were more poetically treated than usual, while there was no lack of vigor, of contrast in the finale. The characteristic of Mr. Herbert's readings, extreme delicacy in subdued passages, was noted in his reading

subsequently of the Allegretto, and Scherzo of Beethoven's Seventh Symphony. In these excerpts he almost revealed a new Beethoven to the hearer.

Probably the number in which the National Chorus displayed to the best advantage the sweetness of the voices and their harmonious blending was Pinsuti's "Spring Song" (unaccompanied). Their great "ad captandum" hit was, however, made in Sir Henry Bishop's "Now Tramp O'er Moss and Fell," with soprano solo, taken by Miss Helen Davies, of Peterboro', and accompaniment of orchestra. This was given a spirited rendering, and was demonstratively encored. Miss Davies, who is a pupil of Dr. Ham, won special recognition for the brilliancy and clearness of her voice and her admirable delivery. The solo would have gained in effectiveness had the singer been placed in front of the orchestra instead of being kept back among the chorus. The most extended number for the chorus, assisted by the orchestra, was Cowen's ballad, "John Gilpin," a clever and ingenious piece of musical pleasantry in illustration of Cowper's poem. The humorous aspect of the poem is well emphasized in Cowen's orchestration. It proved a diverting number, and the chorus sang it with much smoothness and evenness. The sonority of the chorus was imposingly in evidence in the march and chorus from "Tannhauser," known as "Hail Bright Abode," in which Dr. Ham worked up to a most sonorous climax. During the evening Mr. Herbert contributed a group of violoncello solos with his accustomed grace of style and mellowness of tone.

The Klingenfeld String Quartette

THE Klingenfeld String Quartette gave a very interesting and instructive program in the Conservatory Music Hall, on March 14th. Mr. Wilhelmj, baritone, and Mr. Welsman, pianist, were the assisting artists. The Quartette consists of Mr. H. Klingenfeld, first violin; Mr. Frank Williams, 2nd violin; Mr. Frank

Smith, viola, and Mr. H. Saunders, 'cello. Their rendering of a difficult and classical program revealed most careful work in securing a good ensemble. The last number was especially warm and full in tone, and given with a fine *verve*.

The program was as follows : Quartette in G Minor, opus 27, by Greig ; Quartette in E Major, by Dvorak, and the Arensky Quintette for piano and strings, in D Major, opus 51. The piano part in this number was played by Mr. Welsman with a fine sense of proportion and skilful technique. Mr. Wilhelmj's numbers were Valentine's Prayer, from Gounod's Faust, and Franz Ries' Rhine Wine Song. He was enthusiastically received by the audience, and responded with two encores, the last of which, a German waltz song, was especially appreciated.

Nora Kathleen Jackson.

Conservatory Announcements and Events

Applications for the June examinations should reach the Conservatory office not later than May 15.

Miss Jean Sampson, a student at the Conservatory, has been appointed contralto soloist at the Central Presbyterian Church.

Charles E. Clarke, a graduate of Toronto University and pupil at the Conservatory, has sailed by the S.S. Bohemian, from Boston, to spend six months in musical study at London and Paris. Returning next fall, he will tour Canada and the United States with Miss Leanora Jackson, violinist.

The Conservatory School of Literature and Expression was so fortunate as to be able to arrange a course of eleven Interpretative Readings from the Masters of English Literature, by Dr. Hiram Corson, of

Cornell University, from April 1st to April 15th, 1905. On April 3 a delightful reception was given by the Round Table Club, in honor of Dr. Corson, many musical and literary persons being present.

Mr. Pigott and Mr. Tripp, of the Conservatory staff, recently appeared with much success at concerts in Hamilton and Stratford.

Dr. Albert Ham has composed an effective setting for Tennyson's familiar and beautiful poem, "Crossing The Bar." This item will be of special interest to choir directors.

The following is a list of recent Conservatory events: March 2, violin recital by Master Campbell Weeks, pupil of Mr. H. Klingeneld; March 7, vocal recital by pupils of Mrs. J. W. Bradley; March 13, piano, vocal and violin recital by pupils of Mr. A. S. Vogt, Miss Annie Hallworth, Miss Lena M. Hayes, Mrs. J. W. Bradley, Mr. H. Klingenfeld, Mr. Rechab Tandy, Dr. Albert Ham, Mr. J. D. A. Tripp, Mr. R. S. Pigott, Mrs. Drechsler Adamson and Mr. A. T. Cringan; March 15, violin recital by Miss Norah Hayes, sister and pupil of Miss Lena Hayes; March 25, piano and vocal recital by pupils of Miss S. E. Dallas, Mr. A. T. Cringan, Mrs. M. B. Heinrich, Mrs. J. W. Bradley, Miss Mary L. Caldwell, Miss A. Denzil and Miss F. S. Morris; April 1, piano recital by pupils of Mr. A. S. Vogt; April 3, piano, vocal and violin recital by pupils of Miss F. S. Morris, Miss Jennie E. Williams, Mr. Donald Herald, Miss Lena M. Hayes, Mrs. J. W. Bradley, Mr. J. W. F. Harrison, Mr. W. J. McNally, Mrs. Ryan-Burke, Mr. H. Klingenfeld and Mr. J. D. A. Tripp; April 8, miscellaneous recital; April 11, recital by Mr. Tandy and his pupils; April 17, miscellaneous recital; April 18, Mrs. Bradley's pupils; April 19, Mrs. Adamson's pupils; April 22, miscellaneous recital; April 25, Miss Hallworth's pupils; April 27, Mr. Hardy's pupils; April 28, Demonstration of the Myer's Music Method, by Mrs. Paradis and her pupils; April 29, Miss Myer's pupils, in a recital.

Home and Foreign Notes

Paderewski's recital, under vice-regal patronage, attracted a large and enthusiastic audience to Massey Hall on the evening of April 26.

From Paris, France, comes the news that the rank of knighthood in the Legion of Honor has been conferred upon Adelina Patti.

Wagner's great work, Parsifal, was performed for the first time in Toronto at the Princess Theatre on Monday, April 24, by the Savage English Opera Company, a capable and well-managed organization.

The president and officers of the Gerhard Heintzman Company gave a concert on March 21 in honor of the opening of the new Gerhard Heintzman Hall. Miss Hope Morgan, Mrs. H. M. Blight, Miss Featherstone, Mr. J. D. A. Tripp and Mr. R. S. Pigott were the artists, and they contributed an excellent programme.

The closing concert and reception of the Women's Musical Club, of Toronto, took place in the Conservatory Music Hall on the afternoon of April 15. One of the most important of recent events held under the club's auspices was a Wagnerian lecture-recital given by Mrs. Evelyn Choate, pianist, a remarkably gifted Buffalo musician, to whose studies of "Der Ring des Nibelungen," Parsifal and other works reference will be made in future issues of the Bi-Monthly.

The Guilmant Organ School, of New York, under the direc-

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
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tion of William C. Carl, has had among its many advantages this season a series of Thursday afternoon lectures on Hymnology by the chaplain, Rev. Dr. Howard Duffield. The subject of the opening address was "Ancient Hymns and Canticles." A scholarly synopsis of "The Psalms of David" included reference "To the Chief Musician," and the word "selah." Dr. Duffield's second lecture took place on March 2, his subject being "Hymns of the Middle Ages."

Miss Nora Kathleen Jackson has been appointed Toronto correspondent of Towle's Magazine, an artistic and interesting periodical published monthly in Chicago by Mary Towle Davis.

"Several years having passed since Paderewski's last visit to America, there were naturally some doubts as to how he

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would compare with his former self," writes the critic of the New York Evening Post. "Had he perhaps lost his interest in the pianoforte and become careless, lured by the fascination of creative work? Had his trip through Australia and our own West exhausted his vitality, so that he might be unable to do himself justice? He had heretofore nearly always had the stage to himself; would the proximity of so many listeners vex him and disturb his emotional balance? Or would the depressing atmospheric conditions put a damper on his spirits, since, as Lombroso has shown, most men of genius are like Alfieri, who compared himself to a barometer, and declared that the quality of his work was determined by the weight of the air?

"All these doubts were set at rest the moment the great pianist touched the keys."

"The Artificial Tone" is an interesting and instructive article by J. Harry Wheeler, in the March number of the Etude. Mr. Wheeler says in part:

In the ventricles, or little cavities in the larynx or vocal box are about sixty mucous glands, which lubricate the membrane covering the vocal cords. Violent action upon the throat causes these glands to become dry, depriving the membrane of lubrication, hence hoarseness ensues. After the cessation of this violent action, the glands become active again, lubricating the membrane covering the cords, the voice thus regaining its normal quality.

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Musical Education

THE matter of obtaining a good musical education and a liberal education at the same time is one that has been forcing itself to the front until it has reached a position where it can no longer be pushed aside because it is of secondary importance. The question has two distinct aspects. That from the point of view of the person who is making the study of music his chief object in life and is endeavoring at the same time to obtain a broad general education : and that from the point of view of the person who has some other vocation than music in mind, yet wishes to obtain as broad a musical education as possible.—New England Conservatory Magazine.

The Joyous Art

It may be an unphilosophic fancy of mine, which a stern logician would demolish, but to my mind there is a beautiful significance in the fact that music, this universal art, to which men have always confided the most sacred experiences of their souls, is almost invariably an art of joy. Its pervading tone is one of happiness. It is not so with the other arts. The student of the world's poetry is struck by the undertone of sadness that runs through it—his contact with its greatest minds leaves him, on the whole, depressed. Painting and sculpture have depicted the pain almost as often as the pleasure of human life. But it is the glow and rapture of existence of which the world's music speaks. Not that music has no sympathy with sorrow, but when she enters into scenes of mourning she does so, not to make vivid the poignancy of grief, but rather to console.

Edward Dickinson.

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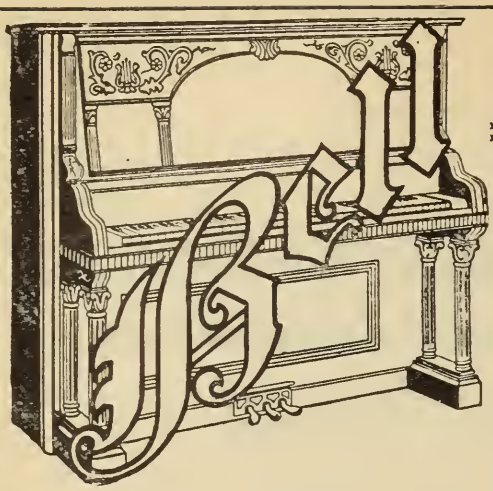

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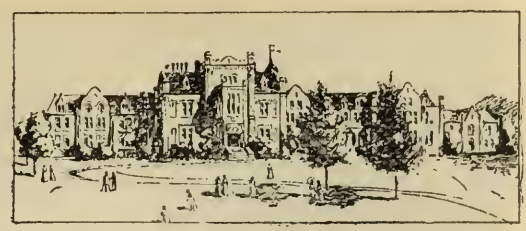

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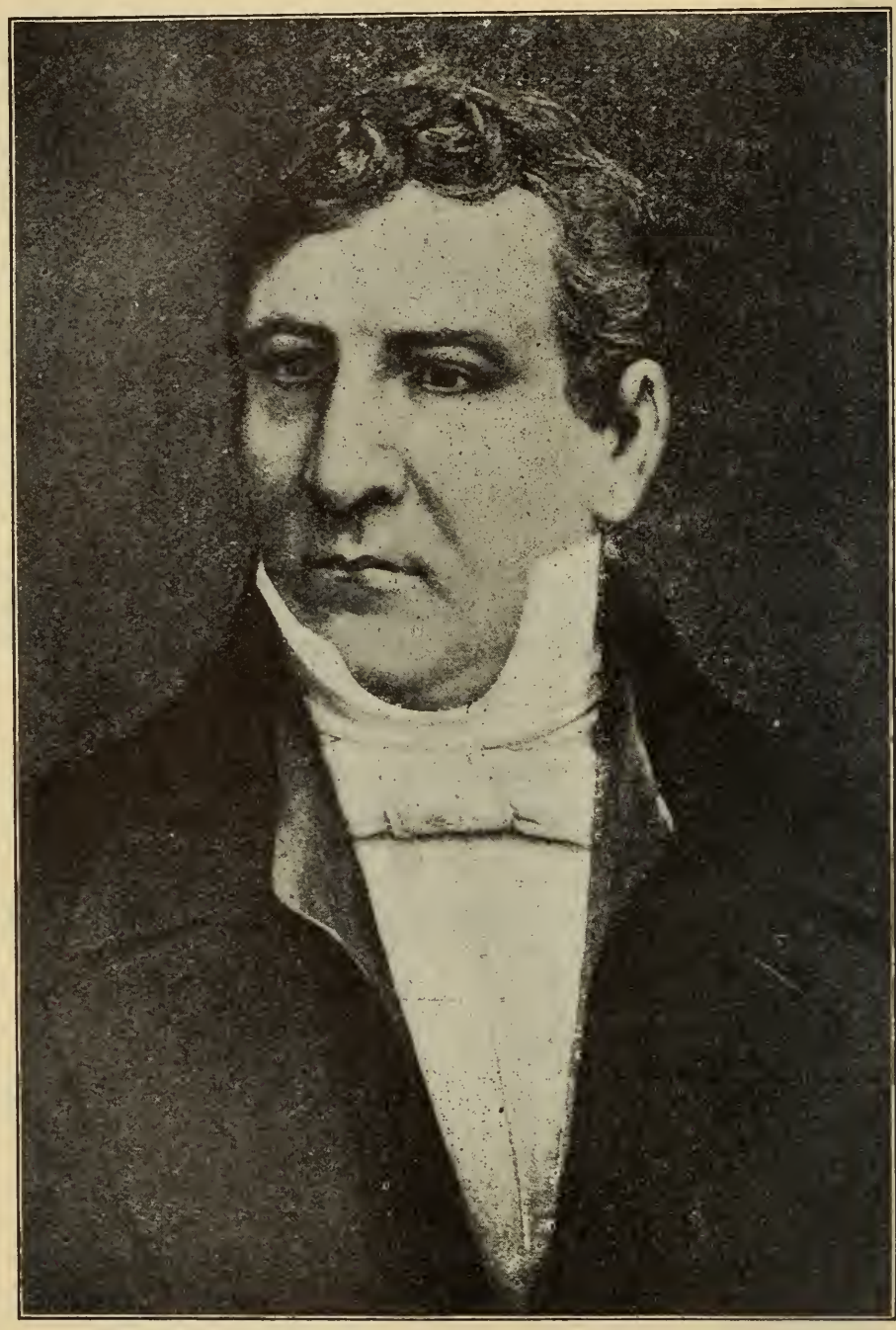

Spohr

Vacation Schools

Reprinted from the Conservatory's Round Table Magazine, May, 19 5.

THE work of a number of our students among the poor this winter led to the thought that perhaps a short account of the summer work done in a few large cities might be interesting to us all. The object of these vacation schools is work and play, and the teaching chiefly of that which gives the most active enjoyment to learning. Thirteen of the forty-six of the largest cities in the United States have recently adopted these schools. Eight have well-organized schools and play-grounds, supported by women's clubs, city improvement clubs, and private funds. The investigation of the work of these schools was begun in New York City, at the largest institution of its kind in America. Approaching it on a hot July day when all around the building the streets were packed from wall to wall, we found the doors and steps swarming with thousands of children. Within the school hundreds were enjoying the clean, well-ventilated rooms, an agreeable change from the stifling atmosphere without. Upon entering the building the brilliantly-lighted shops produced an effect of refinement and beauty in contrast to the street below. The bright kitchen also affected the behaviour of the children. All were busy at various occupations, with no confusion, no shoving. This was found to be the case, indeed, in all the schools, even where they were overcrowded, provided that the teachers were devoted to their work and were able to grapple with the situation. Little girls, with their boxes of material, took their places with childish importance. Boys attacked yesterday's problems resolutely. Many sober little faces wore a look of content.

Nobody makes a vacation-school child go to work; he goes because he wants to, and chooses what he wants to do.

A tour through the Brooklyn schools showed them to be as crowded and as vigorous. Manual training and nature study were the chief lines of work. One school was divided, as it were, into compartments, the first of which was a sewing-room, where a number of little children were preparing clothes for a toy bed, making sheets and pillow cases, mattresses and counterpanes. In another room was shown a model bed chamber, fitted entirely by the children themselves; the furniture was made in the shops, by the boys. In other class-rooms were prepared bureau scarfs, fine cushions, wastepaper baskets and other furnishings. Then came the knitting room, where Christmas presents were being made. The "bed-room slipper" held sway over all else. Adjoining this room was a millinery class, busy amidst a garden of bright-colored straws and flowers. From there we went to the cooking school, where the children were taught not only how to prepare and serve plain meals, but to avoid waste, and to cleanse and take care of dishes and other utensils. The charm of the white table cloth, with its little fern in the centre, was felt; and more than this, the children absorbed the idea that modulated laughter was better than shrieks, and that to consider others first was desirable. There was also a hospital department, which touched on simple nursing, the arrangement and care of a sick-bed, the use of antiseptics, and the adjustment of bandages. The work also included nature study, in order to bring the children into personal relation with flowers, trees and animals. Every week an excursion was made to the country, where the children applied what they had been learning to a "model farm," consisting of a box of earth furnished with a miniature house and barn.

In Boston the work seemed to be considered equally important, though different lines were pursued. The school was supplied with books from the Public Library, on the same principle as if it were one of its branches. A book to read and a place to read it were

what most of the children prized most highly. Chair-caning was one of the chief industries.

Vacation schools out-of-doors are as popular as the class-room work. At Hancock school play-ground the see-saws, swings and sand boxes were practically all the equipment, but the entire neighborhood took advantage of these. Good order, fair play, and a recognition of others' rights were maintained. In Louisville, Kentucky, the play-ground was intensely interesting. The children were organized in city departments; each morning a juvenile "board of health" saw that the hands and faces of all untidy applicants were made clean at the basins provided. The "park commissioners" went about with their little red wagons, picking up paper and other litter left from the day before. Girls were chosen as "aldermen"; boys formed the "council." Every department had active work. The "board of health" conducted visitors about, explaining to outside children the advantage of belonging to this association. The "board of public works" had in its charge material given out for games.

Many more schools might be mentioned, but these will give an idea of the splendid work which is being done among the children of the poor in crowded cities. The importance of this branch of education is recognized, not only in the United States, but in England, Germany and France. There is also a movement on foot in Toronto to provide suitable occupation for children during the summer months, a need which all those familiar with our poor districts must recognize.

Alice Jenckes.

There's music in the forest leaves,
When summer winds are there,
And in the laugh of forest girls
Who braid their sunny hair.
The first wild bird that drinks the dew
From violets of the spring,
Has music in his song, and in
The fluttering of his wing.

—Fitz Greene Halleck.

Three World-Famous Violins

By E. R. Parkhurst

From *The Toronto Globe.*

Part III.

Let me quote here what an enthusiast has written about this violin—Mr. J. M. Fleming, author of "Old Violins and Their Makers":— "The 'Emperor' is a 'red Strad.' A red Strad ! How very bare and unintelligible such a phrase must seem to one who does not profess to know more than that red is the name of a certain scale of tints with which he is perfectly familiar, and that Strad is a contraction of Stradivarius. But to those who interest themselves in violins, a red Strad, such as this one is, means the vision of a treasure of Cremonese art, covered with a transparent ruby varnish such as has never been seen on anything else, one might say, in the world. Under the thin skin of the beautiful gum, the lights are alive—golden and diamond flashes shooting through the crimson film over every particle of the wood, until each slender, fibrous thread appears to the delighted eye a centre of radiation, and all the surface soft as velvet to the touch. . . . The purity and large volume of tone of this violin, combined with those almost oppressive technical perfections which characterize the great works of Stradivarius, and have very nearly made his personality an object of idolatrous worship among fiddle fanciers, are found in this example to a degree which it will be difficult to match. Tone, wood, outline, work, varnish, color and condition, all are of the very highest character." The history of the "Emperor," so far as is known, is as follows :—It was purchased on the continent by the late Andrew Fountaine of Narford Hill, Norfolk, Eng., and then sold by him to the late Joseph Gillott, the great penmaker of Birmingham. Mr. Gillott retained it in his collection for thirty years, and after his death it was secured by the late Mr. George Hart, who kept it for three years. It was then celebrated as the Gillott Strad. In 1875 Mr. Hart sold it to Mr. George Haddock, of Newlay

Hall, near Leeds, in whose possession it still was when I was in England about six years ago.

The "Betts Strad" is in one respect the most unique of the choice trio of instruments. It is, or was a few years ago, the newest-looking instrument in existence indisputably genuine. It owes its name to the fact that about sixty-seven years ago it was brought to the shop of Messrs. Betts, the then well-known English violinmakers, in the old Royal Exchange, London, and sold it for the trivial sum of twenty shillings! It is presumed the seller imagined that it was a brand new copy. The violin was kept in the possession of the Betts family for many years, although five hundred guineas was frequently offered for it. In 1858 it became the property of M. Vuillaume of Paris, who on examining it found, to his astonishment, that it had never been opened, and that it had the original bass bar. The late Charles Reade, the novelist, a great connoisseur of fiddles, said in a letter to The Globe that this bass bar was very low and very short, and quite unequal to support the tension of the strings at the then high concert pitch, so that the true tone of the violin had never been heard in England prior to the time it fell into Vuillaume's hands. Mr. Reade added that there was no wear on the front, except the chin mark; in the centre of the back, a very little, just enough to give light and shade. The corners appeared long for the epoch, but only because they had not been worn down. As far as the work goes, one might know from this instrument how a brand new Stradivarius looked. In 1878 the Betts again changed hands, the late George Hart purchasing it for eight hundred pounds. It was next heard of as having been acquired by W. E. Hill & Son of New Bond street, London, who held it for the sole purpose of modelling their copies of Stradivarius from it. It may still be in the hands of the firm, although there was a story published the other day that it is now in the United States. The Betts is dated 1703, so that it was made when Stradivarius was fifty-nine years of age and had started on his best period. It is worth while, in noting the price paid by Mr. Hart for it, to remark that the aged maker used to charge about £4 apiece for his instruments. The illus-

tration shows clearly the majestic lines of the instrument and also faintly indicates the fine pattern or figure of the wood.

There are other magazine violins in existence by the two celebrated makers, but I have briefly described the three that are perhaps most widely known by reputation. There was a Strad called "La Pucelle," dated 1709, which, it is said, fetched £885 at a sale in Paris in 1878, and the "Ames" Strad, sold at the auction rooms of Puttick & Simpson, London, in 1893, for £860. But these are record public sale prices. From £300 to £500 would be a reasonable figure for a good Strad at the auction room.

It is not to be supposed from what has been said that either Stradivarius or Guarnerius attained absolute perfection. No violin was ever made that has not two or three bad notes, technically called "wolf." But, while the fine Cremona has these few "wolf" notes generally in places that the skillful player can avoid, a common fiddle fairly bristles with them. The work of the two great makers may be said to be the nearest approach to perfection. Their are numerous old Italian instruments that reveal genius in their construction and that are found to be satisfactory concert solo violins, but, in the estimation of experts, vertuosi and artists, none of them equals the best products of the aged Antonio of Cremona, who, as George Eliot said, "at sixty-nine wrought placidly his best," whose praises have been sung by Longfellow and other poets, and whose name and work have been the theme of numerous romances. There are a few sceptics who think that an unnecessary "fuss" has been made over the Cremona instruments, that their vaunted beauties largely exist in the imagination of their admirers, and that there is little difference between their tone and that of the average fiddle. I can only suggest to such objectors that solo players who obtain their technical skill at the cost of years of assiduous labor, and who, as a rule, are not millionaires, would not be likely to pay enormous prices for a Strad or a Guarnerius if they knew that a cheap instrument would answer their artistic needs just as well.

The Swan Scene, from Wagner's Parsifal

GURNEMANZ

BY our deserted Sanctuary,
in fervent pray'r Amfortas wrestled,
a sign of rescue wild imploring:
a blessed radiance from the Grail out gleamed;
a holy vision near
him spake in accent clear
the words which he the sign of heaven deemed:
"By ruth his knowledge,
the blameless Fool,
him await,
My chosen One."

THE FOUR ESQUIRES
(together).

"By ruth his knowledge,
the blameless Fool—"

(From the lake are heard shouts and the cries of Knights and Esquires.—Gurnemanz and the four Esquires start up and turn round in alarm.)

KNIGHTS AND ESQUIRES
(behind the scenes).

Shame! Shame! —Ho-ho!
On!—Whose is the outrage?

GURNEMANZ

What now?

FOURTH ESQUIRE

There!

THIRD ESQUIRE

Here!

SECOND ESQUIRE

A swan!

FOURTH ESQUIRE

A wild swan!

THIRD ESQUIRE

See, he is wounded !

(A wild swan flies unsteadily across the scene from the lake, and sinks struggling to the ground ; it is followed by the Knights and Esquires, one of whom draws an arrow from its breast.)

KNIGHTS AND ESQUIRES

Ha, shameful ! Shameful !

GURNEMANZ

Who shot the swan ?

FIRST KNIGHT

The King had hail'd it as a happy token,
when o'er the lake circled the swan,
then flew a shaft—

KNIGHTS AND ESQUIRES
(pushing Parsifal forward).

His deed ! His shot !
(seizing Parsifal's bow)
And his bow, here.

SECOND KNIGHT
(producing the arrow.)

See the shaft, alike to his.

GURNEMANZ
(to Parsifal).

Speak thou, art of this swan the slayer ?

PARSIFAL

'Tis true ! What e'er goes flying I hit !

GURNEMANZ

This thou hast done, and hast no sorrow for thy deed?

KNIGHTS AND ESQUIRES

Punish his outrage !

GURNEMANZ

Never-heard-of act !
Thou couldest murder,—here in holy forest,
where quiet peace did thee enfold ?
For came not woodland creatures tame to thee,
greeting thee kindly as friends ?
From the branches how sang then our birds to thee ?
When harm'd thee that faithful swan ?

His mate even seeking, rose he up,
with her to circle over the lake,
and hallow thus on stateliest wing.
Then wert not afraid ? . . But led wert thou
thy boyish bow and arrow thus to use ?
He was our friend : what seems he now ?
Look and see !—here pierced thy shaft,
scarce stiffen'd the blood,—wings helplessly drooping,
the snowy plumage deeply bestain'd,—
how darken'd his eye,—seest thou the look ?
(Parsifal has listened to him with growing interest and emotion ; now he breaks his bow, and hurls his arrows away.)
Now of thine evil deed art conscious ?
(Parsifal draws his hand over his eyes.)
Say, lad, perceivest thou how great thy crime ?
How couldest thou so have sinn'd ?

PARSIFAL

I knew it not then.

GURNEMANZ

Whence art thou come ?

PARSIFAL

That know I not.

GURNEMANZ

Who is thy father ?

PARSIFAL

That know I not.

GURNEMANZ

Who was it that sent thee hither ?

PARSIFAL

That know I not.

GURNEMANZ

Thy name declare !

PARSIFAL

I did have many,
but now of these I know not one.

GURNEMANZ

Thou knowest naught of all ?
(aside.)
So dull a being
I never found, save Kundry here.

(to the Esquires who have assembled in increasing numbers.)

Now go,
nor let the King's bath neglected be !—Help !

(The Esquires reverently lift the dead swan upon a bier of fresh branches, and move away with it to the lake. At length Gurnemanz, Parsifal and Kundry (at the side) only remain.)

GURNEMANZ

(turning again to Parsifal.)

Now speak ; no answers couldst thou give me,
just state what thou canst ;
for something surely thou knowest.

PARSIFAL

I have a mother : "Heartsorrow" she's named.
In woods and on barren moorland we were at home.

GURNEMANZ

Who gave thee the bow, lad ?

PARSIFAL

That made I myself,
to scare away wild eagles from the forest.

GURNEMANZ

Yet noble thy birth I ween, of knightly honour. . . .

Verdi's Falstaff

Part II.

From the Musical Courier's Raconteur pages of January 30, 1901, when James Gibons Huneker was their editor.

The "Honor" soliloquy from "Henry IV.," with its pizzicati accompaniment and its No ! punctuated by a drum tap, is changed into strength and sarcastic humor. "When I was a Page" is another gem, and so is the chattering quartet. But why enumerate details ? It is a work of which one cannot say "This and this;" it is so rich, so exuberant, so novel and yet so learned; little wonder then that we marvel. Verdi's musical scholarship was enormous. He paints delicate, fairy-like pictures for you, using the most delicate pigments and with the daintiest touch imagin-

able, and then he pens a severe and truthful canon in the second which excites the admiration of the scholar. The minuet is an echo of old time, but how superlatives pale before the wealth of rhythms, modes subtle tonalities, simple diatonic effects contrasted with gorgeous, sonorous orchestral bursts! And it must not be forgotten that both composer and librettist have caught the true Shakespearean note. The glamor of the revel at Herne's oak, the street scene at dusk, with the gossiping of the women, the clear, fresh air; and then, mind you, no attempt at Purcell madrigals or English local color—all these prove Verdi's enormous sympathies. Also that music is a universal language and that an Italian poet-composer may faithfully frame the story of an English dramatist.

And with what a light hand and vivacity of speech Verdi has done it all! Miracles of construction there are; but the grim bones of theory are never exposed. Even the fugue is jaunty. The love element peeps archly out behind the puffed mask of humor; the note is never deep, just a sigh, and it has departed before you can fairly grasp it. The duos are all charming, and—but what boots idle cataloguing! Its beauties should have become patent to our opera-going public and the work a favorite long ago. "Apres moi, le deluge," said the Wagnerites of the great Richard. "After Wagner, Verdi!" we can now truthfully exclaim.

"Falstaff" suggests, of course, Victor Maurel, and our debt of gratitude for his vital and sympathetic interpretations is great. Is there an actor on any stage to-day who can portray the grossness of Falstaff and the subtlety of Iago? I doubt it. Making all due allowances for the different art medium the singing actor must work in, despite the slight exaggeration of pose and gesture, Maurel has no superior, if indeed an equal, in these two roles. And then the man's astonishing versatility! What method, what manner of training has he had? Of what school or schools is he the crystallized product? His voice, now rather worn and siccant, seems to take on any hue he desires. In Falstaff, you may remember, it was bullying, blandishing, defiant, tender and gross. And when he sang

"Quando ero paggio del Duca di Norfolk" how his vocal horizon lightened up ! A great artist is M. Victor Maurel, and I am sorry he is not with us this season at the opera. We miss him in more than role.

Drama has won the day in its long waged conflict with music. "A comedy with music." "A drama with musical accompaniments," are the titles for the composer of the present and future. And this is as it should be. When we desire our music pure and simple we will go to the concert hall ; but in the drama there are the fascinating problems of action, of speech, of gesture, of interpretation. Music plays the important, yet subsidiary, role of a commentator ; a modernized Greek chorus.

Ludwig Spohr

LUDWIG SPOHR was a composer of the romantic school, an eminent violinist and a distinguished teacher. He was born at Brunswick, April 5, 1784, and died at Kassel, November 22, 1859. Both his parents were musical and he married a musician, Dorette Scheidler, a harpist. In 1822 he entered upon his duties as court conductor at Kassel, where he won renown. To quote Theodore Baker : "Spohr was a composer of marked individuality, with a romantic warmth of temperament akin to Schubert, and in fine regard for formal finish resembling Mendelssohn. He ranks just below the greatest representatives of new German art ; some of whom (e.g. Weber and Beethoven) he failed to appreciate ; though, curiously enough, he did recognize Wagner's Supreme dramatic genius, brought out Der fliegende Hollander (1842) and Tannhauser (1853) despite strenuous opposition by the court, and tried hard to produce Lohengrin." One of his most important works was a "Violin School," in three parts.

WHERE wilt thou lead me first ?
In what still region
Of thy domain,
Whose provinces are legion,
Wilt thou restore me to myself again,
And quench my heart's long thirst ?
I pray thee lay thy golden girdle down,
And put away thy starry crown :
For one dear restful hour
Assume a state more mild.
Clad only in thy blossom-broidered gown
That breathes familiar scent of many a flower,
Take the low path that leads thro' pastures green ;
And though thou art a Queen,
Be Rosamund awhile, and in thy bower,
By tranquil love and simple joy beguiled,
Sing to my soul, as mother to her child.

—From Henry Van Dyke's Ode to Music.

♣ ♣ ♣

Conservatory Announcements and Events

Commencement

THE special program of numbers by successful students, arranged for the Commencement Exercises on the evening of June 27, was as follows: Hollins (Organ)...Concert Rondo, B flat, Miss Margaret E. Cook (Ontario Ladies' College, Whitby); Schumann (Piano)..Faschingsschwank aus Wien, Op. 26, Nos. 1, 2 and 3, Miss Margaret Edwards; Gounod (Vocal)...More Regal in His Low Estate, Miss Ida Sutherland; Guilmant (Organ)...Torchlight March, Miss Carlotta Wickson; LeClair (Violin)...Sarabande and Tambourin, Mr. Gilbert Markle; Goring Thomas (Vocal)...A Summer Night, Miss Daisy Seccombe, (Ontario Ladies' College, Whitby); Mendelssohn-Liszt (Piano)..."On Wings of Song," Chopin (Piano)... Etude, Op. 10, No. 3, Miss Marie Theresa Young (Albert College, Belleville); Somervell (Vocal)...Birds in the High Hall Garden, Chaminade (Vocal)...L'Amour

Captif, Miss E. Gertrude Lowry; Liszt (Piano)...Cantique d'Amour, Miss M. Louise Borrowman; Grieg (Vocal)...Autumn Gale, Miss Helen Kirby Ferguson. Dr. Edward Fisher made appropriate introductory remarks, while later in the evening the Honorable Justice MacLennan gave a sympathetic and able address in reference to the work of the Conservatory and its great progress under Dr. Fisher's musical directorship. Diplomas were then presented to graduates in the Piano, Organ, Vocal, Violin, Normal and Theory Departments, by the Honorable Justice MacLennan.

Conservatory Graduates—June 1905, Alphabetically Arranged

PIANOFORTE (Artists' Course)—Miss M. Louise Borrowman, St. Catharines; Miss Anna L. Carson, Ursuline Academy, Chatham; Miss Alice C. Durant, Dundas; Miss Margaret Edwards, Iroquois; Miss Edith Hartley, Brantford; Miss Rena E. Winter, Toronto; Miss Marie Theresa Young, Albert College, Belleville.

PIANOFORTE (Teachers' Course)—Miss C. Louise Adams, Westminster Ladies' College, Toronto; Miss Daisy Mitchell, Toronto.

VOICE—Miss Hattie Mae Austin, Toronto; Miss E. Gertrude Lowry, Guelph; Miss Ada C. Ross, Tillsonburg; Miss Daisy M. Seccombe, Ontario Ladies' College, Whitby; Miss Ida H. Sutherland, Toronto.

THEORY—Miss B. Kathleen, Appelbe, Oakville; Miss Minnie Connor, Toronto; Mr. Robert J. Coughlan, Nankato, Minn.; Miss Maude Mildred Crothers, Peterboro'; Miss May Dobson, Caledonia; Mr. William E. McCann, London; Mr. T. Herbert Parry, Toronto.

SCHOOL OF LITERATURE AND EXPRESSION—Miss Marie Agnes Brick, Brantford; Miss Mary Florence Davies, Ottawa; Miss Lois Graham, Sacramento, Cal.; Miss Margaret McLean, Vancouver, B.C.; Miss

Ethel Robson, Ilderton ; Miss Ella Gertrude Roy, Toronto ; Miss Kate Huldah Steele, Toronto ; Miss Ann Sydney Stevenson, Toronto.

The following have passed the SENIOR examination in the department indicated and will receive diploma on completion of one or more minor subjects :

PIANOFORTE (Artists' Course)—Miss Vera I. Riggs, Belleville.

PIANOFORTE (Teachers' Course)—Miss Ida Crane, Chatsworth ; Miss Christine Fleming, Markham ; Miss Marie Hennessy, Toronto ; Miss Eva Hughes, Toronto Miss Alice Layburn, Port Arthur ; Miss May Livingstone, Toronto ; Miss Mary A. O'Brien, Seaforth ; Miss Evelyn Pamphylon, Toronto ; Miss Lia Potvin, Midland ; Miss Florence E. Turver, Buffalo, N.Y.

ORGAN—Miss Margaret E. Cook, Ontario Ladies' College, Whitby ; Mr. C. F. R. Smythe, Toronto ; Miss Carlotta Wickson, Toronto.

VIOLIN—Mr. Gilbert A. Markle, Peterboro'.

VOICE—Miss Helen Kirby Ferguson, Toronto ; Miss Helen Landers, Toronto ; Miss Mary Alexina Mortson. Jefferson.

Conservatory Scholarships, June 1905

A Partial Scholarship, value $40.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Piano Department, was won by Mr. G. W. Coppin, Toronto ; Misses Daisy Mitchell, Toronto ; Josephine A. Noble, Collingwood.

A Partial Scholarship, value $15.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Piano Department, was won by Miss Gladys Sutton, Toronto.

A Partial Scholarship, value $50.00, awarded by the Mason & Risch Co., Toronto, for "Highest Standing" (Graduate) with 1st class honors, in Piano Department, Teachers' Course, was won by Miss C. Louise Adams, Westminster Ladies' College, Toronto.

A Partial Scholarship, value $25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Junior Examination, Organ Department, was won by Miss Mabel Angel, Liberty, N.Y.

A Partial Scholarship, value $40.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Theory Department, was won by Miss Lia Potvin, Midland, Ont.

A Partial Scholarship, value $25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Junior Examination, Theory Department, was won by Miss Margaret B. Haig, Toronto.

A Partial Scholarship, value $15.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Theory Department, was won by Miss Marion R. Bilton and Mr. Lonnie Rees, Toronto.

Conservatory Events

The following is a list of recent Conservatory events: May 1, Recital by pupils of the piano, vocal and organ departments; May 2, piano recital by pupils of Mr. A. S. Vogt ; May 6, piano recital by pupils of Mr. J. D. A. Tripp ; May 8, piano recital by pupils of Mr. J. W. F. Harrison ; May 12, piano recital by pupils of Miss Frances S. Morris; May 13, piano recital by pupils of Mrs. J. L. Nichols; May 17, violin recital by Mr. W. G. Rutherford, pupil of Mrs. Drechsler Adamson; May 20, piano recital by Miss Helen M. A. Strong, pupil of Mr. J. D. A. Tripp; May 22, recital by pupils of the piano, vocal flute and organ departments ; May 25, piano recital by Miss Mabel B. Will, pupil of Mr. A. S. Vogt; May 30, piano recital by pupils of Dr. Edward Fisher.

Mrs. Gardiner Harvey's Compositions

The Opera House, Guelph, was the scene of an interesting event on May 1, when an excellent recital, consisting of compositions by Mrs. Gardiner Harvey, was given. The comprehensive program was as follows: Overture, "La Terre Bonne" (from an opera produced last sea-

son), Thain's orchestra ; Song, "The Canadian Scout," Mr. Charles Kelly; Song, "Queen Autumn," Miss Nellie Moore; Violin Solo, "Swing Song," Mr. W. Thain ; Songs, "Baby's Evensong," "Jessie McCrae," Miss H. Kelly; Duet, "Parting," Miss Moore and Mr. Riener ; Songs, "Wayfarers," "Our Own," Mrs. Wilcocks ; Chorus, "Round the Camp Fire," with solo by Mr. C. McConachie ; Minuet, "May Day," orchestra ; Songs, "The Daisy's Answer," "Silver Clouds," The Noble Life," Mrs. Pentelow; Song, "The Wild North Sea," Mr. C. E. Riener ; Duet, "Two Little Heads," Mrs. Wilcocks and Miss Moore; Songs, "Good-bye, my Summer," "A Song of Hope," Mrs. Kloepfer ; Song, "Little Maid from Germanee," Mr. J. Strachan; Trio, "Lullaby," Mrs. Pentelow, Mrs. Wilcocks and Miss Kelly; "Bayonet Choruses," for male voices, solos by Messrs. Millar, Williams and Howell. The accompaniments were played by the gifted composer, who is organist of St. George's church, and who holds the degree of Musical Bachelor. Mrs. Harvey studied at the Conservatory with Dr. Fisher, Miss Maud Gordon, Mr. Tripp and Dr. Anger. The Bi-Monthly congratulates her upon the success of her compositions, some of which are published by Whaley, Royce and Co., and by Presser, of Philadelphia.

The closing exercises of the Westbourne school, which is affiliated with the Conservatory, took place on Thursday evening, June 22nd. An admirable program included compositions for the voice, piano and violin, and a scene from Shakespeare's "As You Like It." Mr. R. S. Pigott contributed several artistic solos. Miss Dallas and Miss Curlette received the guests in the spacious school, which presented a picturesque scene. Among those present were Dr. and Mrs. James Bain, Dr. and Mrs. Edward Fisher, Mr. and Mrs. A. S. Vogt, Mrs. Pigott, Miss Lena M. Hayes, Miss M. G. Ferguson, Mrs. Blaikie, Mrs. George and Miss Maud Gordon. Special additions are to be made in the art department at Westbourne school before next season.

Dr. and Mrs. Edward Fisher recently returned from a visit to Ottawa and the province of Quebec.

Dr. J. Humpfrey Anger will stay with his parents in England, during the summer vacation.

Miss Maud Gordon, of the piano department, recently visited Boston, Mass.

Dr. Albert Ham sailed for England on July 1.

Mrs. Ryan-Burke is spending the summer abroad.

Mr. J. D. A. Tripp is holding examinations for the Conservatory and giving concerts in the course of a Western tour through Canada.

Miss Helene How, F.T.C.M., a clever pianist and theorist, has been appointed a teacher in the Conservatory's piano department.

Miss Jessie C. Perry, at the close of a successful season as pianist, organist and teacher, will spend a seven weeks' vacation in the vicinity of Montreal and at the sea-side.

Miss Frances S. Morris, while in Europe during the coming season, will continue her musical studies under eminent masters.

Mr. Leslie R. Bridgman, F.T.C.M., of Mitchell, Ont., has been appointed organist at the Central Methodist Church, Stratford, Ont., where a new three-manual electro-pneumatic organ has recently been installed.

After a successful course of study abroad, Miss Bessie Cowan returns to her place on the Conservatory staff, in September.

Mr. F. H. Kirkpatrick, of Wooster, Ohio, has been appointed director of the Conservatory school of Literature and Expression. Owing to ill-health Mrs.

Nicholson-Cutter was unfortunately compelled to resign this position, an announcement which her many friends and pupils will regretfully receive.

The Musical Courier prints the following interesting paragraph regarding a gifted pianist who has joined the Conservatory staff :

Four years ago, in 1901, Douglas Bertram, of Toronto, Ontario, went abroad to study the piano. He had received excellent preparation in his native town from A. S. Vogt, conductor of the Mendelssohn Choir. Arriving in Germany he went directly to Berlin, where he became a pupil of the late Ernest Jedliczka, the celebrated pedagogue, and for many years the head of the piano department of the Stern Conservatory. Under Jedliczka's genial instruction young Bertram's natural musical gifts rapidly grew and developed, and he remained at the Conservatory up to the time of Jedliczka's death. After that he profited from the advice and association with Frederic Lamond and other eminent artists. He distinguished himself by his performance of Tschaikowsky's B flat minor concerto, Schumann's "Carnival," and his Bach playing engagements in Stuttgart and Heilbronn brought him flattering press notices and warm appreciation on the part of the public. On March 3 he gave a concert in Berlin at Bechstein Hall, which was very successful. He has just returned to his home in Toronto where he will devote himself to teaching and playing.

The Women's Canadian Historical Society will hold its meetings next season in the Lecture Hall of the Conservatory. Miss Fitzgibbon, the secretary, states that excellent papers are promised, and she hopes that teachers and students of the Conservatory will take an active interest in the various programs.

The editorial department of the Bi-Monthly is especially impressed this summer with the fact that there is an ever increasing number of items in reference to the progress of Conservatory students. Musical and literary records in reference to this institution would yearly fill large volumes.

AT the orchestral concert under Mrs. Drechsler Adamson's graceful direction in the Conservatory Music Hall on the evening of May 9, an artistic program was well interpreted. Two eminent soloists, Mr. Field and Mr. Pigott, gave able assistance. The numbers were as follows : Greig, Op. 40, Suite im alten style, Allegro ; Duna, Madchenlied; H. M. Field, Weil auf mir; H. M. Field, Morgens Steh'ich auf ; Tschaikowsky, Andante; Boccherini, Minuet ; Schumann, Aria from F sharp minor sonata; Liszt, Waldesrauschen ; Wuerst, Russian Suite, Allegro Moderato ; Robert S. Pigott, Nightingale and Rose; Robert S. Pigott, Rockin' You; Lacome, There may be Eyes; Liszt, Gondoliera and Tarantelle (Venice and Naples); Lauterbach, Minuet.

A recital was given on May 10th in the Conservatory Music Hall, under the patronage of His Honor the Lieutenant-Governor and Mrs. Mortimer Clark, Mrs. Auden, Mrs. Oliver Macklem, Mrs. S. Nordheimer, Mrs. E. B. Osler, and others. The soloist, Mr. Hans Dressel, was assisted by Mrs. Drechsler Adamson, Mrs. H. M. Blight, Mr. H. M. Field and Mr. Howard Blight.

Several note-worthy programs, in which familiar names appear, have been received from distant places. A recital was lately given at Brandon, Man., by pupils of Miss Claire Doble. An organ recital took place at St. James' Church, Stratford, on May 29, Mr. T. J. Palmer being assisted by Mr. R. S. Pigott.

An Elgar Choir Concert was held at London, Ont., on May 17, Herbert Witherspoon, The Schumann Trio (Mr. Tripp, Mr. Blachford and Mr. Saunders) and W. H. Hewlett taking part. Miss Clara Belleghen, Miss Eugenie Quehen Mr. Gilbert A. Markle, Mr. R. S. Pigott and Miss Mabel Clarry appeared at the Y.M. C.A. Hall, Peterborough, on May 12.

School of Literature and Expression

By a Member of the Staff

ON Friday evening, May 19th, the Round Table Club gave a Lampman Recital in the Conservatory Hall. The stage was arranged as a drawing-room, artistically decorated with wild flowers. Mr. Duncan Campbell Scott, who was a personal friend of Lampman, gave an "Appreciation of Archibald Lampman's Poetry." Mrs. Saunders sang six songs set to music by Mr. Ernest Whyte, of Ottawa. The composer played the accompaniments himself, as these songs are still in manuscript. The remainder of the program consisted of readings by members of the club, assisted by Miss Davies. The proceeds of this event will be devoted to a Lampman Fund.

On Tuesday, May 11th, the Round Table Club entertained the Loyalty Club, of Evangelia House. The feature of the evening was a debate: "Resolved that co-operative housekeeping is beneficial to women." As the judges found it very difficult to come to a decision, members of both clubs were called on for impromptu numbers. Finally, the judges announced that the Round Table Club had won the debate. At the close of the meeting refreshments were served and some exciting games played.

One of the most interesting features of the Round Table Club, during the past term, was a debate: "Resolved that Departmental Stores are Beneficial to the Community." After an animated discussion of the subject, the judges awarded the decision to the negative side.

On March 14 the Round Table Club had the honor of being addressed by Miss Fitzgibbon, Secretary of the Women's Canadian Historical Society. She spoke of the need of a Receiving Home, "where young women from the Motherland, coming strangers to Ontario, could be received until they find suitable employment." Since then, Miss Fitzgibbon's project has been taken

up by many prominent people, so that its establishment is practically certain. It is to be called the Women's Welcome Hostel

Commencement Exercises

The Commencement Exercises of the School of Literature and Expression took place during the week beginning May 29th. On that evening the "Alpha Sigma" held a most enjoyable "re-union dinner," at McConkey's; on Wednesday evening the annual public debate was given by the Round Table Club; on Thursday morning an open session of the class in Physical Culture was held, and on Friday evening the graduating exercises took place. The proceedings of the week were brought to a close by a re-union of students, past and present, in Round Table Hall. A telegram from Mrs. Cutter was read, conveying her best wishes for the success of all those connected with the school. The complete programme was as follows :

May the Thirty-First.

Round Table Club. Open meeting.

Debate : Resolved, That specialization is contrary to the best interests of University education. (Won by negative.) Affirmative—Miss Ethel Robson, Miss Annie Elliot. Negative—Miss Gladys Gurney, Miss Katherine Wright.

Piano Solo—Group of Selections from MacDowell's Woodland Sketches—Miss Madeline Carter.

Conservatory Music Hall, at eight o'clock.

June the First.

Physical Culture Class. Open Session. Conservatory Music Hall. At ten o'clock, a.m.

June the Second.

Commencement Exercises.

Readings by Members of the Senior Class.

Address . . . . . Rev. William Clark, LL.D.

Presentation of Diplomas.

Conservatory Music Hall, at eight o'clock, p.m.

Graduates.

Marie Agnes Brick, Mary Florence Davies, Lois Graham, Margaret McLean, Ethel Robson, Ella Gertrude Roy, Kate Huldah Steele, Ann Sydney Stevenson.

Home and Foreign Notes

St. Petersburg is soon to have a remarkably fine opera house, with a seating capacity of 4,000 persons. It will be built by Prince Zeretelli.

The 500th performance of Mozart's "Magic Flute" took place at the Berlin Royal Opéra in May, 1905.

Sir Edward and Lady Elgar recently arrived in America from England.

A Beethoven statue in Paris will represent the great master upon a pedestal, beneath a dome supported by four winged figures, known respectively as the "Eroica" symphony, the "Pathétique" sonata, the "Choral" symphony and the "Moonlight" sonata.

An opera, which Saint-Saëns has promised to compose, will be produced at Monte Carlo next season.

Maud Powell, the gifted violinist, sailed from England on May 6, to give twenty-five concerts in South Africa.

Leonard Liebling writes from Paris to the Musical Courier :

"Paderewski does not show the effects of his recent tragic illness in America. He drives a great deal and seems to be in the best of humor. Like other millionaires, he keeps his house in Paris, whether he lives here or not. He admits that it is a superstition, and he does it only because this city gave him his first success. Young Gorski, Paderewski's stepson, will establish himself in New York next season as a manager of musical artists.

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

F. de S. HENWOOD, ESQ.,
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Moszkowski refused an offer made him last month, to go to New York as head of the piano department at a conservatory to be established there next season.

Jean de Reszké, the singing teacher, says that his most promising pupil is Mabelle Gilman, the American comic opera prima donna, who gained renown through her excellent singing and acting in 'The Mocking Bird.' ''

Petschnikoff, the distinguished violinist, is to give concerts on this continent next year. He will be assisted by Madame Petschnikoff, pianist.

Mme Von Klenner, Marquise di Patteri, whose "Evolution of the Singing Teacher" appeared in these pages, recently returned from a long and noteworthy journey. In a letter to a friend this gifted and ver-

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satile woman writes: "Some one has said, 'In order to bring anything away from a country you must take much to it.' This is especially true of Egypt, Greece and Turkey, or Asia Minor. For the ignorant or uninformed they can have but little of interest." Mme. Von Klenner was invited to many grand affairs given in honor of the Duke and Duchess of Connaught, and to the event held by the Khedive in honor of the engagement of the Prince of Sweden. She also met the Empress Eugenie on several occasions, and was permitted to take a "snap shot" of her, with other notable persons.

At Constantinople Mme Von Klenner and her party were splendidly fêted, and they attended the audience given by the Sultan. This she describes as "a magnificent sight, one never to be forgotten," while later she says: "I was delighted with Athens, it is such a new, band-box style of a city, but all the buildings are copies of the antique, with no new style of architecture. The ruins are quite by themselves, and are kept in such perfect style. I felt that I would gladly remain there for months. We visited Corfu and Southern Italy, sailing from Naples.

Mme. Emma Eames has been resting at her villa in Italy. Mme Nordica visited friends in London this summer. Mme. Schumann Heink has been with her children near Dresden, Saxony. Mme. Bloomfield-Zeisler and Mr. Zeisler sailed for Germany in July.

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True Music Students

By W. D. Armstrong

NOAH Webster says that a student is "one engaged in study, one who examines, a scholar, one devoted to books." Many instructors, no doubt, wish that every pupil coming to them for lessons had some slight conception of what is expected in order that they might become in the true sense of the term music students. In the first place, there can never be too much literary, mathematical, or linguistic training. These are all necessary features in the making of an artist. Playing the piano six or eight hours each day is excellent for the acquisition of technic, but there must be something back of all this; exact knowledge which can only be obtained from books, historical and instructive.

The pupil who plays a Bach fugue, and does not know about the life and biography of the master—who is entirely ignorant of the fugue's contrapuntal construction—would interpret it in the same manner as the ordinary exercise or etude. There would be no appreciation of its esthetic and mechanical beauty. In many colleges it is required that certain studies are necessary to secure a music degree; in music we are glad to notice, on the other hand, that musical theory will be accepted along with other work, and credit given for the same. With the academic and collegiate schooling comes the faculty of thinking—whose highest achievement is analysis. When our pupils are qualified to do this, growth begins and continues.—The Etude.

♣ ♣ ♣

Music came,
Laden with life, and I, who seemed to know
Not life's voice, but my own, rose up,
Along the hollow pathway following
The sound which brought back earth, and life, and love
And memory and longing.

—Lewis Morris.

The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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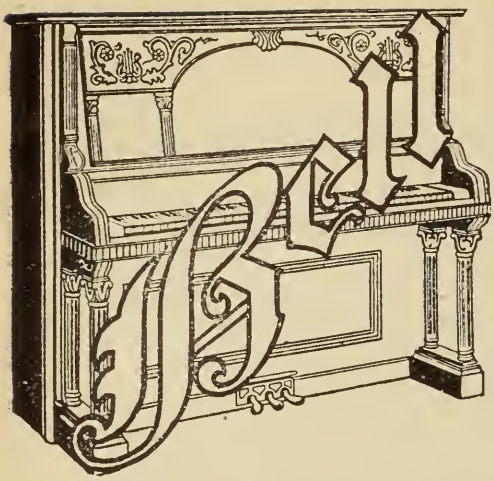

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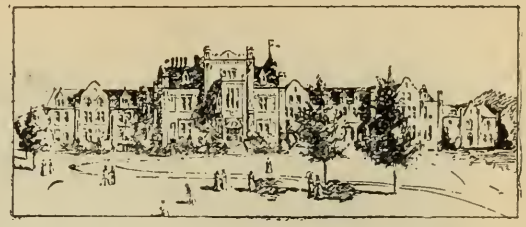

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Rossini

Wagner, Parsifal and Other Topics

By Madame Schumann-Heink

From *Towle's Magazine*

RICHARD WAGNER was, without doubt, a reformer in dramatic art, the same as Martin Luther in religion. Wagner is like Shakespeare in tragedy. You must make everything understood, and it is upon this line that Wagner based his operas and showed a new avenue in music.

In speaking of the dramatic side of Richard Wagner, he was a poet, a literateur, a philanthropist, a philosopher and a musician, all in one. He was the Shakespeare in music.

There is a mistaken idea that some people have that Wagner's music kills the voice. This is not true, although it is true that it is a very difficult thing to sing Wagnerian music. There must be voice, expression, acting temperament, dramatic intelligence and heart; besides, one must have a speaking voice. Not that I mean to merely talk the words, but there must be a singing and speaking voice combined. This is a high mountain that not every one can climb.

The Italians, in singing Wagner music, think that a high, loud, sustained tone will produce the quality of tone desired. They sing only for effect and sometimes sacrifice the thought, the sentiment, which Wagner intended to be expressed. When an Italian singer wishes to express a broken heart, he sings high. The singer should give expression in his face, but should never resort to a long, high, sustained tone which has something the effect of "Bah-an!" to produce expression. The high tone with Wagner music has more certain effect when produced with the heart, head, thought, and feeling. He expresses his deepest sorrow in brevity and not in one high sustained tone.

Richard Wagner knew why he made tones. The Wagnerian singer must sing! When you wish to sing Wagnerian music, you must have your voice in the best condition. Many people think, "Oh, if I have a big voice and can sing coloratura and trills, that is sufficient," and they are fitted to sing such roles as Isolde and Brunhilde, while they really are only capable to sing in the chorus.

Many people are studying Wagnerian parts. Where are the good teachers for Wagnerian music? Pupils are brought out because they are young and attractive and have sufficient voice for what they are doing; and they at once try to sing Wagner.

The idea of Richard Wagner was to make of Bayreuth and his theatre a real school of Art. It was thus established and everything good in art you find in this school. Now, the best teacher is dead. Julius Kniese, the friend of Richard Wagner, the coacher in the Bayreuth schools, who died a few weeks ago, was the teacher of every big artist.

In Bayreuth the pupil first studies Mendelssohn, Bach, Schubert, and then begins with Italian opera, possibly Mozart and Beethoven, and no Wagnerian music at all; he studies these composers for four or five years, and then he begins to study the Wagner roles.

I love Bayreuth. I have been singing Wagner over twenty years, and my voice is better to-day than ever. Wagner wished me to always sing the role of Kundry. In the second act there are some high notes. I said, "Yes, I can do it—I can sing, but it will not be first class singing."

We must always aim towards perfection. But there is no perfection. We can only try.

You wish to know why Richard Wagner preferred Parsifal to be kept always at Bayreuth?

When I want to pray, I want to go to my church. That is my feeling and that was the idea of Wagner in keeping Parsifal in Bayreuth—because there you can hear Parsifal better than any place in the world. It is quiet. People go there only with the idea of hearing Parsifal. You see the beautiful country—you see

the beautiful view. There are no electric cars there to disturb quiet and peace, and no business troubles. There are only festivals. You go with a good feeling. There is no care for toilettes. You go to listen and enjoy—it is like church. Your mind—your heart, are all in tune with the environments.

After the first act you have the hour of intermission, as in the performance when given in America ; but you see the beautiful mountains, you get the fresh air, and you return with new life to hear the second act. No business, no noise—only to hear Parsifal—it is apart, by itself—all enjoyment, and not in the midst of business in the city. It is the same as the "Passion Play" at Oberammergau.

An example of Wagnerian music is the effect produced in the Parsifal scene where Kundry tells Parsifal she is condemned, and goes on to explain that she saw Christus with the cross upon His shoulder, as she says, "He looked at me ! He looked into my eyes !" and from that time she wanders, and never finds peace or rest because she is looking for Christus that He may forgive her. You can easily see that this is not all for effect, but a sincere, real tragedy. And we will take the scene between Parsifal and Kundry. After she has tried by love, by flattery, and by talking to him of his mother, to win him over, and failed, and she tells Parsifal why she is condemned—because she saw Christus with the cross on his shoulder, and laughed—she sings this, but expresses her feelings more by action and gesture. I think, of the different productions of Parsifal, out of 100 people not 99 understand what Kundry is really singing and telling. She tells that she has nothing now, as she sings,—"You know why I am such an unhappy woman." But there is so much in the music that tells her life is one of misery and desolation. You will see, therefore, that the Wagnerian effects are very different from those made in Italian opera. Where there is a scene of this sort, the feeling and passion would be expressed literally in the words ; while Wagner tells the whole story in the orchestration of the music as well, the Italian people would sing it in one high sustained tone. I cannot ex-

plain this as I would like, but I think that my readers and you will understand me. You know Parsifal—you have heard the opera ? There is nothing in it done for effect. It is only the expression, which is left to the artist to interpret.

We have but one Kundry, and that is Ternina. She is the greatest in the world. She has only a small voice, but she is an artist. When you hear her and when you look into her eyes, you are in another world. The American people, as yet, have not the right understanding of Parsifal. An example of this is shown in the way they applaud after the second act. A real Parsifal audience does not applaud. Nobody applauds in Bayreuth as they do here—never. Look at the people—the audience. It is difficult to interest them here in the work. But they are not to blame. It is the surroundings in which the work is given that makes them lack appreciation. You go from your business and you read this, and you read that, and your mind is on entirely different things. Therefore, it is not possible to go in the right frame of mind to hear Parsifal. It is a composition like Bach's.

You ask if it is right to give Parsifal in English ? Yes, it is right. It is an education to American people, because it gives an English audience a chance to thoroughly understand. It is far better than going to the German opera, because, if you read the book in German and study it there you lose interest while trying to understand and translate ; so therefore you just look at the scenery, the flowers, the feet of the dancing girls, and note that this one is nice looking, and it is the scenic effect that attracts. But in Bayreuth it is different, you see.

No, I cannot understand why people could not wait for the Parsifal copyright to expire. This is not such a commercial country and Americans are a high thinking people. A wrong impression is given of Americans by those who do not know—such people as live in small towns, who never have a chance to hear anything and never read anything but the newspapers.

It is true that Manager Conried conducted Grand

Opera in such a manner as to make Americans feel ashamed.

When Die Fledermaus was given in New York it was nothing more than a vaudeville performance.

Frau Wagner is an ideal woman. She is the kindest woman in the world. She is true. I love her very much and it makes me angry when I hear people speak unkindly of her.

For two years she lived in retirement, grieving for the loss of her husband. After his death, business went wrong and she went to work, because she thought she must take care of what had been so dear to him. Siegfried, her son, at that time, was an architect and an engineer. She arranged for him to study music. It is readily seen how very talented Siegfried Wagner is; he is now one of the best conductors in the school of his father's works. He is a fine conductor of Beethoven symphonies, a fine composer, as well. He began as a musician in 1896, so he must have great talent. Too great things are expected of him, because he is a son of a great man. People will never be satisfied that he is not as great as his father. They say—he is a child—he makes so many mistakes. He is now 32 or 33 years old, and yet, to them, he is still a child. If you could know him, you would say that what Schumann-Heink says is true. He was the petted darling, the spoiled child of his father, his mother, and his four sisters. He makes many mistakes—he treats everyone the same, and does not care if it is a king or an emperor. Like his father—he did not care for grand dukes, emperors, any of the titled people. Richard Wagner did not care at all for such things. Once there was a reception, and all the people of high rank were present, and Richard Wagner was seen going out of the window to join the artists and drink his beer, and everything was waiting for him. His wife did not know what to say or what to do.

Frau Wagner is extremely domestic and retiring. She never cared for notoriety in any way and during Richard Wagner's life she was all devotion as his wife, but she never took an active part outside of the home.

But since his death Frau Wagner has proved to be a very brave woman.

Frau Wagner pays the highest salaries for singers in Europe. She gives a free residence to every artist. She does nothing but attend to the Bayreuth Theater. Every artist must be paid a high salary. There are always first class musicians in the orchestra, which is composed of 100 or more. Mme. Wagner bears the expense of every musician. The theatre seats 1,500 people and each seat is $5.00. There is no preference. There are 24 performances. She never talks of business. All this is left in the hands of Von Gross, who takes care of the finances. Frau Wagner has nothing personally to do with this at all. She sometimes sends flowers to the artists—sometimes a brooch, a diamond or a ring.

Then there is always a reception to 400 or 500 people—kings, queens, emperors, dukes, and princes are guests of Mme. Wagner. So, how much profit is there for her? She does not like to hear of profits—it makes her angry.

She is one of the best stage directors, showing interest in every man and woman, looking after everything herself, and aids in teaching them. If it is dancing, and they do not know how to do it satisfactorily, she shows them how. She never allows anything to fail. You must remember Mme. Wagner is 70 years old. It is not for the profit that Mme. Wagner does all this, for she loses money.

There is another item—what she does for young artists. She pays everything for her singers. She gives them an education for nothing. She studies herself with these people, and prepares them. You see there is no profit in this. There is one artist, whose name it is not necessary to mention, whom she took from absolute poverty, who had not a bite of bread to eat. Five years she paid him 100 marks, and his mother 50 marks per month, and all the time he was enjoying an elementary education—reading, writing, arithmetic, and at the same time a musical and dramatic education at her hands. You ask if he was grateful? No, he was not—he broke her heart. Then

there was a second one—I will not tell the name. He was in better circumstances. But she liked him so much that she brought him out first in Bayreuth to make a name for him, but he did not repay her with gratitude. And there was still another one, who lost his mind. Frau Wagner paid two years for him in a sanitarium, and supported his wife. Now this man is again ill—he never will sing, but he is a great artist. It makes me very sorry, and now she pays for his family, too.

She spends much for her friends. She is the noblest woman in the world. Believe me—absolutely. You must not forget this. But she must take care of her money the same way as other people do. Yes, I have known her a long time—since 1896—and all my life I have had the greatest devotion for her. I know her, I think, better than anyone else in the world, and I think very, very highly of her. She forgives when her friends make her trouble—she forgets an offense, and she forgives her enemies. She helps homes—only a great character can accomplish what she does.

Rossini

Gioachino Antonio Rossini was born at Pesaro, February 29, 1792, and died at Ruelle, near Patis, November 13, 1868. His parents were musicians, and in 1807 he entered the Conservatory at Bologna, studying the 'cello and composition. "In the spring of 1822," to quote Theodore Baker, "he spent a most successful season, musically and socially, in Vienna; but he was generally engaged in travelling from town to town in Italy for the purpose of bringing out his increasingly popular dramatic works." He had an eventful and busy career, crowned with many successes. "In the afterglow of his prestige as an opera-composer, amid a circle of devoted admirers and friends, his last years passed happily." The opera "Guillaume Tell" is regarded as his masterpiece. His "Stabat Mater" also is famous.

A Scene from "The First Violin"

A Novel by Jessie Fothergill

THE third piece on the list was the Violin Concerto, and when its turn came all eyes turned in all directions in search of ———, the celebrated, who was to perform it. Von Francius advanced and made a short enough announcement.

"Meine Herrschaften, I am sorry to say that I have received a telegram from Herr ———, saying that sudden illness prevents his playing tonight. I am sorry that you should be disappointed of hearing him, but I cannot regret that you should have an opportunity of listening to one who will be a very effectual substitute—Herr Concertmeister Courvoisier, your first violin."

He stepped back. Courvoisier rose. There was a dead silence in the hall. Eugen stood in the well-known position of the prophet without honor, only that he had not yet begun to speak. The rest of the orchestra and Von Francius were waiting to begin Beethoven's Concerto ; but Eugen, lifting his voice, addressed them in his turn :

"I am sorry to say that I dare not venture upon the great Concerto ; it is so long since I attempted it. I shall have pleasure in trying to play a Chaconne—one of the compositions of Herr von Francius."

Von Francius started up as if to forbid it. But Eugen had touched the right key. There was a round of applause, and then an expectant settling down to listen on the part of the audience, who were, perhaps, better pleased to hear Von Francius, the living and much discussed, than Beethoven, the dead and undisputed.

It was a minor measure, and one unknown to the public, for it had not yet been published. Von Francius had lent Eugen the score a few days ago, and he had once or twice said to me that it was full not merely of talent, it was replete with the fire of genius.

And so, indeed, he proved to us that night. Never, before or since, from professional or private virtuoso, have I heard such playing as that. The work was in itself a fine one ; original, strong, terse, and racy, like him who had composed it. It was sad, very sad, but there was a magnificent elevation running all through it, which raised it far above a mere complaint, gave a depth to its tragedy while it pointed at hope. And this, interpreted by Eugen, whose mood and whose inner life it seemed exactly to suit, was a thing not to be forgotten in a lifetime. To me the scene and the sounds come freshly as if heard yesterday. I see the great hall full of people, attentive—more than attentive—every moment more enthralled. I see the pleased smile which had broken upon every face of his fellow-musicians at this chance of distinction gradually subside into admiration and profound appreciation ; I feel again the warm glow of joy which filled my own heart ; I meet again May's eyes and see the light in them, and see Von Francius shade his face with his hand to conceal the intensity of the artist's delight he felt at hearing his own creation so grandly, so passionately interpreted.

Then I see how it was all over, and Eugen, pale with the depth of emotion with which he had played the passionate music, retired, and there came a burst of enthusiastic applause—applause renewed again and again—it was a veritable *succes fou*.

The O.A.C. Review

RECENTLY a representative of the Bi-monthly visited the Ontario Agricultural College and the Macdonald Institute at Guelph, where the fine buildings and beautiful natural surroundings may well fill Canadians with pride. Conservatory students will have an opportunity to read much concerning the developments at these halls of science and learning, for the Agricultural College Review has placed The Bi-monthly on its exchange list.

Extracts from Everyman

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EVERYMAN :

ALAS ! I may well wepe with syghes depe :
Now have I no maner of company
To helpe me in my journey, and me to kepe ;
And also my wrytynge is full unredy.
How shall I do now for to excuse me ?
I wolde to God I had never begete ;
To my soule a fulle grete profyte it had be ;
For now I fere paynes huge and grete !
The tyme passeth :—Lorde, helpe that all wrought !
For though I mourne it avayleth nought ;
The day passeth, and is almost ago ;
I wote not well what for to do.
To whome were I best my complaynt to make ?
What and I to Felawshyp thereof spake,
And shewed hym of this sodeyne chaunce ?
For in hym is all myne affyaunce ;
We have in the worlde so many a daye
Be good frendes in sporte and playe.
I se hym yonder certaynely ;
I trust that he will bere me company,
Therfore to hym wyll I speke to ese my sorowe.

* * * * *

O, to whome shall I make my mone !
For, to go with me in that hevy journaye,
Fyrst, Felawshyp sayd, he wolde with me gone ;
His wordes were very pleasaunt and gaye,
But afterwarde he lefte me alone.
Than spake I to my kynnesmen all in dyspayre,
And also they gave me wordes fayre,
They lacked no fayre spekynge.
But all forsake me in the endynge.
Than wente I to my Goodes that I loved best,
In hope to have comforte ; but there had I leest ;

For my Goodes sharpely dyd me tell,
That he bryngeth many in to hell.
Than of myself I was ashamed,
And so I am worthy to be blamed :
Thus may I well my selfe hate.
Of whome shall I now counseyll take ?
I thynke that I shall never spede,
Tyll that I go to my Good-dede ;
But, alas ! she is so weke,
That she can nother go nor speke :
Yet wyll I venter on her now.—
My Good-dedes, where be you ?

CONFESSION :

I knowe your sorowe well, Everyman :
Bycause with Knowledge ye come to me,
I wyll you comforte as well as I can ;
And a precyous jewell I wyll gyve the,
Called penaunce, voyce voyder of adversyte ;
Therwith shall your body chastysed be
With abstynence and perseveraunce in Goddes servyce :
Here shall you receyve that scourge of me,
Whiche is penaunce stronge that ye must endure,
To remembre thy Savyour was scourged for the
With sharpe scourges, and suffred it pacyently :
So must thou, or thou scape that paynful pylgrymage.—
Knowlege, kepe him in this vyage,
And by that tyme Good-dedes wyll be with the :
But in ony wyse be seker of mercy,
For your tyme draweth fast ; and ye wyll saved be,
Aske God mercy, and he wyll graunte truely :
Whan with the scourge of penaunce man doth hym bynde,
The oyle of forgiveness than shall he fynde.

EVERYMAN :

Thanked be God for his gracyous werke ;
For now I wyll my penaunce begyn :
This hath rejoysed and lyghted my herte,
Though the knottes be paynful and harde within. . . .
O all thynge fayleth, save God alone,
Beaute, Strength, and Dyscrecyon ;

For, whan Deth bloweth his blast,
They all renne fro me full fast. . . .

Me thynke, alas! that I must be gone
To make my rekenynge, and my dettes paye;
For, I se, my tyme is nye spent away.—
Take example, all ye that this do here or se,
How they that I love best do forsake me;
Excepte my Good-dedes, that bydeth truly.

GOOD-DEDES:

All erthly thynges is but vanyte,
Beaute, Strength, and Dyscrecyon, do man forsake,
Folysshe frendes, and kynnesmen, that fayre spake;
All fleeth save Good-dedesi and that am I. . . .

EVERYMAN:

In to thy handes, Lorde, my soule I commende,
Receyve it, Lorde, that it be not lost!
As thou me boughtest, so me defende,
And save me from the fendes boost,
That I may appere with that blessyd hoost
That shall be saved at the day of dome:
(In manus tuas)—of myghtes moost
For ever—(commendo spiritum meum.)

KNOWLEDGE:

Nowe hath he suffred that we all shall endure,
The Good-dedes shall make all sure;
Now hath he made endynge:
Me thynketh that I here aungelles synge,
And make grete joy and melody,
Where every mannes soule receyved shall be. . . .

DOCTOUR:

This Morall men may have in mynde;
Ye herers, take it of worth, olde and yonge,
And forsake Pryde, for he deceyveth you in the ende,
And remembre, Beaute, Fyvewyttes, Strength and Dyscrecyon,
They all at the last do Everyman forsake,
Save his Good-dedes, there doth he take:
But be ware, and they be small,
Before God he hath no helpe at all;
None excuse may be there for Everyman!

Alas ! how shall he do than ?
For after dethe amendes may no man make ;
For than mercy and pyte doth hym forsake ;
If his rekenynge be not clere whan he doth come,
God wyll saye—Ite, maledicti, in ignem aeternum :
And he that hath his accounte hole and sounde,
Hye in heven he shall be crounde ;
Unto whiche place God bringe us all thyder,
That we may lyve body and soule togyder !
Ther to helpe the Trynyte !
Amen, saye ye, for saynt Charyte !

National Federation of Musical Clubs

Address by the Vice-President, Mrs. Russell R Dore (now President), at the Convention in Denver, Col., June, 1905.

IT is seldom that an address of welcome begins in New York and ends in Colorado, and still more seldom that it begins with one generation and ends with another ; and yet such is the unique fact connected with the welcome extended to the N.F.M.C. at its fourth biennial convention in Denver, Col.

Last Thursday it was my good fortune to meet in New York city one of your honorary presidents, the grand woman whom we all delight to honor, and who represents to me, as I know her, the ideal American woman of today—the womanly, home loving, broad-minded, humanity loving, witty, forceful, executive, democratic, individual and altogether charming president of the General Federation of Women's Clubs—Mrs. Sarah Platt Decker, of Denver, Col. Taking me by the hand, she said : 'I regret deeply that I cannot be in Denver to assist in entertaining the N. F. M. C., but my daughter will voice the welcome of us all, and I assure you the Denver people, and especially the women of the Tuesday Musical Club, never do things by halves. It is wonderful what they accomplish.'

How beautifully the daughter has voiced the welcome, we have just heard, and how splendid is the

hospitality of the Denver people, we have already begun to experience. Were there no other object in our coming, it is worth while to travel hundreds of miles just to come in contact with you personally for a few days, to rub off some of our Eastern—and possibly Southern—conceit, and to learn how to do things.

But what, after all, dear friends, is the animating spirit that brings us together in this convention? What is the object we seek—what great end do we hope to gain as the result of the many hours of patient, self-sacrificing, unpaid labor, that we have given to our organization? Is it simply a desire for notoriety, a love of office holding, of fancied importance won—a restless eagerness for change and excitement, a relief from the humdrum monotony of the home life, that impels us? Are we wasting our energies and mis-spending our time in trying to accomplish the impossible, as has been charged? All these, and many other questions, I have asked myself as I sped hither.

That the individual musical clubs of women are of great value to the musical art life of our country, and, hence, to its best civilization, I think there is now no question in the minds of either men or women. Testimony to this is constantly being brought to me. Our lamented Theodore Thomas frequently asserted to the writer, and to others, that no other one influence in America had been so potent and far reaching for good results as had women's musical clubs—modestly forgetting his own tremendous influence for fifty years as an inspired standard bearer. Would that the women's musical clubs of America could themselves erect for him a fitting monument!

The press of our country is united in its praise of the good work being done by women for music all over our broad land. One of the editors of the New York Musical Courier said to me that were it not for the support given to the great artists by the women's musical clubs very few of them could afford to come to this country. It was said by a leading New York paper that Paderewski's recent tour had proved that the concert-going public had doubled in the last ten

years. Mrs. Decker remarked to me last week that as she went about the country she was amazed to find that nearly every little town and hamlet boasted a musical club ; and I fancied that I could see that her own respect for our work had been increased by this knowledge.

This brings me by natural steps to the consideration of the value of the work done by the N. F. M. C. We have been in existence just eight years, and I venture to assert that the great increase in the number of concert going people is largely due to our influence and work. The new club directories show a marvelous increase in the number of clubs and, what is better still, our own Program Exchange, and the programs published in the papers by our press committee, show as great improvement in the musical taste of our people.

This comes mainly from the interchange of ideas, made possible by the N. F. M. C., although this may not be fully realized yet by the individual clubs, especially the larger ones. The quiet exchange of programs, year books, catalogues, etc., through our librarian, the daily use of our plan of study by many clubs, the extension of courtesies and the musical treats made possible by our bureau of registry, the knowledge gained of what other clubs are doing, through the matter furnished constantly to the musical and literary journals by our fine press committee, the larger number of artists' concerts made possible at greatly reduced cost by the effective work of our artists' committee—all these influences are supplementing, reinforcing and extending the efforts of the individual clubs. During the last two years sectional meetings—one in the Eastern section at Philadelphia, another in the middle section at St. Louis—have been held, and have proved stimulating to the formation of new clubs, and suggestive to all who were present. It is hoped that hereafter these sectional meetings may be held alternately with the biennials.

Another important thing accomplished during the last year is the formal recognition by the G.F.W.C. of the real dignity and value of our work. As the result of a communication sent to the officers of the G.F.W.

C. by our board of management, and ably urged by one of our executive committee, Mrs. Philip N. Moore, herself first vice-president of the N.F.M.C., music will be given an entire evening at the next convention of that body, to be held at St. Paul, Minn., in the spring of 1906.

That the N. F. M. C. has not made more rapid progress or achieved wider recognition is due mainly to the slowness with which women grasp the idea of federation, and the difficulty they experience in dealing with the larger forms of work. The heads of our departments complain that the majority of women in the clubs do not answer letters promptly, or are not explicit. I have frequently noticed, also, that in their desire to be thought prompt and business like they sometimes write before their minds are fully made up, and they omit important details, making further burdensome correspondence necessary. Again, a barrier to progress is the self-satisfaction of many clubs, especially of some of the larger ones, who fancy that the N. F. M. C. cannot help them, and who are not willing to give it a fair chance to do so. Moreover, they will not even lend us the help of their name and small annual dues, a mere bagatelle to them, but of great value to the N. F. M. C. Such clubs have in them the seeds of death, and unless engaged in some form of philanthropic work they must eventually die. Illustrating this thought, I am reminded here of a true story told me by Mrs. Decker last week. She said :

"A Colorado woman, the president of a musical club, wrote me not long ago as follows : 'I come to you for help and suggestion. My club is apparently losing interest and disintegrating. We have studied just enough parliamentary law to teach us how to quarrel ; we have sung to ourselves until we are tired and bored. What shall we do ?' "

Mrs. Decker added : "This letter came to me when I was very busy, and I simply wrote : 'Try singing to others. My busy day ; excuse brevity. Yours truly.' I sent this letter, regretting I could not help her. To my amazement I received a reply from the same president a few months later, saying : 'Your letter was an

inspiration. As an experiment, I divided my club into five sections, and sent them out into the schools, hospitals and poorer districts to sing to others, and the result is simply marvelous. Interest has revived, we are growing in numbers and influence, and, better still, we are worth while.' "

Friends, I hold that the basic principle of all combinations, federations, clubs, trusts—call them what you will—must be love for humanity, else they must eventually fail. "He liveth best who loveth best" applies to corporations, as to individuals. Love is the force that has sent us hither; the belief that by extending the knowledge of good music we can ennoble our nation is at the foundation of our work—hence the N. F. M. C. is worth while and must succeed.

Before closing, I want to read you a few excerpts from a recent article in a New York paper, which perhaps more nearly speaks for the masses of the people than almost any other journal in that metropolitan city. The quotation is from the New York Journal of April 1, 1905:

"When will public spirit and business enterprise combined—or, better still, the will of the whole people—supply good music for all of those that want to hear it?

"This country is full of human beings—women and girls especially—with souls starving for music, with its great inspiration and consolation.

"The soul starves as the body does. And in many a poor, drudging American body there is a soul half dead, or dead from spiritual starvation, always waiting for the body to die and set it free.

"There are millionaires that give us libraries—without books. Others give us fine stone buildings for our universities—on condition that new thoughts shall not be taught in the new buildings. Others give hospitals. . . .

"These are all good deeds; they rank in kindness of intention with the act of the man who gives away food or shoes.

"What very rich man or acute business man will realize the people's craving for music? What one

among them will undertake, by the distribution of music to all of the people, to feed the human soul ?"

Madame Vice-President and ladies of the Tuesday Musical Club :

In behalf of the N. F. M. C., I thank you for your cordial words of greeting. You have all worked indefatigably to make us happy and comfortable during our stay in Denver. We deeply appreciate your generous hospitality, and we know that it blesses you in the giving, as it does us in the receiving.

A Treatise on Harmony

Part I.

Dr. J. Humfrey Anger's preface to his new and valuable Book for Harmony Students

IT has been the privilege of the author to teach the theory of music, and nothing but the theory, for the past ten years. During this extended period he has naturally had exceptional opportunities for discovering the difficulties which confront the average student ; and the special purpose of this present work, the outcome of many requests from both past and present pupils, as well as from fellow teachers, is to assist the student to meet and master these difficulties, so that Harmony, which is one of the most important and, at the same time, one of the most charming studies in the art of music, may become a source of pleasure and enjoyment, instead of being, as so frequently happens, a source of worry and annoyance.

The author has endeavored, in his treatment of the subject, to be as simple, as concise, and at the same time as thorough as possible ; simplicity being a necessity for the beginner in every subject ; conciseness, a necessity at the present day, when harmony is but one of the many studies which claim the attention of the

student ; while a thorough explanation of the subject is not only absolutely necessary, but this, indeed, must also be on somewhat original lines in order to justify the publication of yet another work on a subject upon which so many excellent treatises have already been written.

It is not to be supposed, however, that any very original theories will be advanced in the early chapters of the present work ; on the contrary, the author is convinced that the first object of the student should be to acquire a perfect knowledge, as far as possible, of that purity of harmonic structure upon which the immortal compositions of a Mozart were based. The modern composer, to whom a new effect is always an object to be attained—for the feeble platitude and the dishonesty of plagiarism should ever be avoided—will discover almost endless possibilities in the modifications of the chords in general use, either by the employment of auxiliary notes, or by the introduction of the chromatic element. Whatever originality there may be in the present work will be found, therefore, in a later chapter, wherein the author, in order to meet the requirements of modern composers, advocates the adoption of a new scale (see Ex. 5, page xi), the principal feature of which is the combination of the enharmonic element with the already accepted chromatic extension of the major scale.

Considerable attention has been devoted, throughout this work, to the exercises at the end of each chapter. These, it will be seen, are both numerous and of a varied character. In addition to figured basses, which may be regarded as the staple form of exercise, there are also exercises on the analysis of chords, on the introduction (including the preparation and resolution) of discords, on the harmonization of melodies and unfigured basses, on clothing blank rhythms with harmony, and on composing original passages, etc. In all cases the exercises have been carefully graded, and have been arranged with the special view of assisting candidates preparing for examinations. The student, however, is not necessarily expected to work all the exercises at the end of each chapter ; many of them

being of a suggestive character, may, at the discretion of the teacher, be omitted, or on the other hand, others of a similar type may be added either by the teacher or by the student himself.

It seems to be a moot question as to whether the student should, or should not, be taught to harmonize melodies from the beginning. The author is inclined to think not, but everything really depends on the student; for though one student will grasp the principles readily enough, and another will fail to do so, both of them may in the end prove to be equally successful in their general work. The matter must also be left with the teacher, and if the exercises on harmonizing melodies, etc., are omitted when the chapter is first studied, they will probably be found useful in review work at a later day.

(To be continued.)

To Teacher and Student

The Editorial Department of The Bi-monthly asked for a special feature, which would have been of infinite interest to thousands of Conservatory readers, past, present and to come. It was an article or picture, or something akin to these two.

It has not been contributed as yet: "Oh, you don't really want it!" someone said.

We do want it. The Bi-monthly must not be colorless. It should appeal to teacher and to student. It should not merely exist, but live.

Will each teacher and student contribute some item to each issue?

Or some thought would be still better.

For Thought gives Inspiration to this and every Age.

Conservatory Announcements and Events

The season 1905-06 opens at the Conservatory on Tuesday, September 5.

Dr. Edward Fisher visited Boston and other parts of the New England States, in July.

Mr. William Reed, the eminent Canadian organist, formerly of the Conservatory staff, gave an artistic and representative series of recitals last season at Chalmer's Church, Quebec. The programmes included compositions by Bach, Schumann, William Reed, Guilmant, Lemare, Dubois, Elgar, Salome, Haydn, Rheinberger, Hollins, Lemmens, Mendelssohn, Weber and Schubert.

Mr. and Mrs. R. S. Pigott will occupy the large house on Bloor Street, well-known as the former residence for students of the Conservatory School of Literature and Expression.

Owing to a decision to live in Port Arthur, where Mr. Russell-Duncan has received an important appointment, Mrs. Russell-Duncan has been obliged to resign her position on the Conservatory vocal staff.

Mr. H. Klingenfeld has given up teaching in Toronto, much to the regret of his many Canadian pupils. He will reside in New York.

Mr. F. Arthur Oliver, formerly a member of the Conservatory staff, has received an excellent appointment at Bozeman University, Montana. During the summer vacation he visited Toronto, and substituted for Mr. Jeffers, Mus. Bac., organist of St. Andrew's Church. It will be remembered that Mr. Oliver succeeded Miss Marion G. Ferguson as organist of Westminster, one of this city's largest Presbyterian churches.

The marriage of Miss Sara E. Bradley and Mr. John L. Young took place on Wednesday, June 7. The bride is a daughter of Mrs. J. W. Bradley, of the Conservatory vocal department.

Mr. F. H. Kirkpatrick, Ph.B., who has accepted the position of Principal of the Conservatory School of Literature and Expression, will take up his new duties at the commencement of the Fall term. Mr. Kirkpatrick, though a Canadian by birth, has been at the head of the Oratory Department of Wooster, Ohio, University for the past three years. The following extract is from the Journal of the college which he is leaving :

"In view of the exceptional opportunities afforded him as Principal of the Toronto School of Expression, affiliated with Toronto, Canada, University, Prof. F. H. Kirkpatrick has tendered his resignation to Wooster's board of trustees. While Prof. Kirkpatrick's hosts of friends are glad to know of his well-deserved good fortune, they deeply regret his severing of relations with our university. He has labored most faithfully and effectively in his department, and has brought the work up to a high standard. In his resignation Wooster suffers the loss of a well-beloved and most efficient instructor."

Shall love alone forever claim
An universal right to fame,
An undisputed sway ?
Or has not music equal charms,
To fill the breast with strange alarms,
And make the world obey ?

—Will Shenstone.

Home and Foreign Notes

Canadians are glad to learn of the success of Sidney Jarvis, of Toronto. He has been singing before the royal court, in Germany, and at many important recitals in London and its vicinity. At Albert Hall he sang at an event under the patronage of Queen Alexandra, The Princess of Wales, The Princess Christian, of Schleswig-Hostein, and other notable persons. He appeared before royalty at a concert in which the Princess Te Ranji Pai, the Countess of Galloway and Marie Brema took part. Sidney Jarvis is very dramatic, while his voice is described as a beautiful baritone. He belongs to an exceptionally musical family. His mother is an accomplished singer, as is also his sister, Mrs. William Hope, of Montreal; and he is a brother of Harold Jarvis, tenor, of Detroit.

News from Devon, Eng., in Over-Seas edition of the Daily Mail, states that Mr. Webber, who was believed to be the oldest of church organists, passed away at Axminster in June. He had reached the age of ninety-two, was organist at the Axminster Church at the time of the Coronation of Queen Victoria, and played there again on the day of the Coronation of King Edward. He also played at the services held in connection with the South African war. He was a trustee to the Axminster Male Friendly Society, and missed only one meeting of the trustees in sixty-two years.

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

F. de S. HENWOOD, ESQ.,
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Dear Sir:—
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An item from London, Eng., states that the Empress Josephine's harp has just been taken to the Garde-meuble, Paris, where it will be restored to its pristine splendor before going to its old home at Malmaison.

Amy Murray, the eminent Scottish-American singer and lecturer, has been spending this summer in Scotland, Boston and Cambridge, having recently given much encouragement to her Celtic researches. She will have many interesting experiences to relate regarding the lone and misty islands which she is visiting. In her little, wild Celtic things, including a small harp, Philip Hale has displayed great interest.

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Several compositions by Mrs. H. H. A. Beach, the distinguished Boston composer, have been received. They include "The Sea Fairies," a cantata for women's voices, with soli for soprano and contralto, and accompaniement for piano or orchestra; "One Summer Day," Opus 57, No. 2, for women's voices; "Only a Song," Opus 57, No. 1, for women's voices; Invocation for the violin, Opus 55, with piano accompaniment; Four Songs, Opus 56, with piano accompaniment: "Autumn Song," "Go Not Too Far," "I Know Not How to Find the Spring," and "Shena Van". All these works published by Arthur P. Schmidt, of Boston, Leipzig and New York, will prove of special interest to musicians and students, for Mrs. Beach's great ability, untiring energy and excellent taste have long since established her fame.

Two admirable compositions, "Haec Dies," a graduale, and "O Food, That Weary Pilgrims Love," an anthem for communion, have recently been published by the Oliver Ditson Company, of New York, Boston and other cities. They are by Mr. William Reed, of Quebec, whose sacred works would, if bound together, make several valuable volumes.

Another scholarly contribution to musical literature is Dr. Albert Ham's "Hope of the Ages", for chorus and orchestra, with words by Whittier. It was performed in Toronto last winter with much success.

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TREATISE ON HARMONY
J. HUMFREY ANGER
PART I.
revised and enlarged edition now in the press to be followed by
PART II.
complete edition
Both Parts bound in cloth boards

Concentrated Attention

From an Address by President Charles W. Eliot, LL.D.

EDUCATION for efficiency should attend to the imparting of the habit of quick and concentrated attention. Without this habit there can be no true economy of time. A prolonged attention is not natural to children, and should not be demanded of them ; but quick and concentrated attention may be reasonably expected for brief intervals from every child, and as the age increases the possible period of close attention will grow longer and longer. The difference between adults in mental efficiency is chiefly a difference in this very power of concentrated attention. The man who has this power will grasp quickly new subjects presented to him, gratify people who have business with him by giving them prompt and effective attention, seize eagerly upon the contents of books or papers which relate to the affair in hand, and despatch his daily work, whatever its nature—mechanical, commercial, scholarly or administrative. He will do in one minute the work for which an inferior man will need five minutes or five hours. His thoughts will not be a rope of sand, but a chain of welded links. To rouse, awake, inculcate, and train this power in the child and the youth should be a principal object in education for efficiency. We say of the child in whom this power does not seem to exist that he cannot apply himself, that he cannot be made to study, or that he does not set his mind at work. For every such child the main problem is to discover the means of interesting him in a mental occupation enough to induce him to concentrate his attention. Skill in discovering the means of interesting the childish mind enough to compel attention is characteristic of the good teacher.

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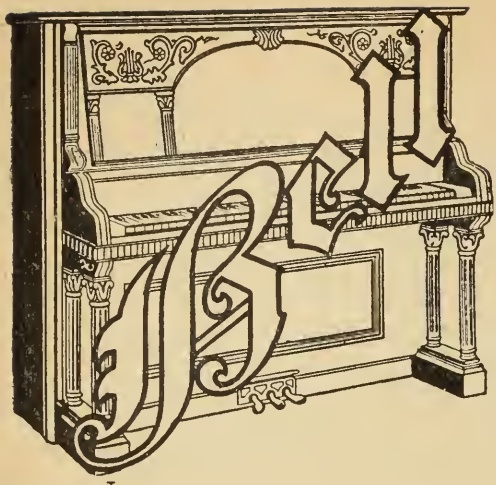

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EDWARD FISHER, MUS. DOC.

Edward Fisher, Mus. Doc.

THE editorial department of the Bimonthly takes pleasure in presenting this month a portrait of Dr. Edward Fisher, founder and Musical Director of the Conservatory. A series of likenesses of prominent members of the staff, with descriptive articles, will be found in subsequent issues of this magazine.

Dr. Fisher was born in Jamaica, Vermont. Displaying early in life a strong love for music, he determined to make it his profession, and obtained in its various branches a thorough training under the best masters in Boston and Berlin. Returning from Germany he came to Canada as Musical Director of Ottawa Ladies' College, and in 1879 removed to Toronto. Dr. Fisher was organist of St. Andrew's Church, in this city, for twenty years, and conductor of the Toronto Choral Society for twelve years. Enthusiastic in the cause of art, and recognizing the need of such an institution, he founded the Conservatory in 1886. Its remarkably rapid development soon absorbed his time and energy to so great an extent that the history of his life thereafter is enveloped in that of the Conservatory.

To quote from the New York Musical Courier's Nation Edition: "Educational advancement is an absorbing question which must claim the earnest attention of every thinking individual. To develop man's highest instincts, gifts and talents, there can be no more exalted vocation than this. Since the Musical Courier's National Edition treats of the present condition and future possibilities of music on this continent, it is fitting that some facts concerning the Toronto Conservatory of Music be stated in its columns; for the progress and achievements of this institution constitute an important part of the history of music in America.

"The Conservatory's board of directors is composed of gentlemen of high standing in the legislative, judicial, professional and mercantile domains. Their broad educational policy and practical discernment have contributed to the success of the institution, placing it upon a firm financial basis.

"Edward Fisher, Mus. Doc., is the Musical Director of this institution. He is a man of sound judgment, sympathetic nature and statesmanlike ability; to him the prosperity of the Conservatory is chiefly due—a statement which members of the board and of the faculty, alike, will admit to be true. In the capacity of musical director he has distinguished himself as a leader and organizer, and there is apparently no limit to what he may yet accomplish. He possesses, the Musical Courier also affirmed, "A thorough understanding of his art."

As many readers of the Bimonthly know, Mrs. Edward Fisher frequently holds receptions and attends the Conservatory's recitals and other events, her gifts, accomplishments and sympathy establishing a special interest in the students and their progress.

The Board of Directors consists of Sir John Alexander Boyd, K.C.M.G., President; W. Barclay McMurrich, K.C., and Rev. J. A. MacDonald, Vice-Presidents; Auguste Bolte, Hon. Treasurer; Dr. Edward Fisher, Musical Director; Elmes Henderson, M.A.; James Henderson, D. C. L.; Henry Pellatt; E. A. Scadding; George Edward Sears and W. K. George. Miss Marion G. Ferguson is registrar, and Mr. H. J. Bohme, Secretary.

The Conservatory is affiliated with Toronto University, while its departments embrace literature and expression as well as all branches of music. A large number of teachers and public performers have received their education here, the attendance reaching 1500 last season. Throughout this country there are seventy-nine centres where local examinations are conducted. As may be seen in the annual calendar, the work and aims are so extensive that it is impossible to explain them fully in a brief article. A picture of the Conservatory will be found on another page of this issue of the Bi-Monthly.

Musical Progress and Geographical Facts

THE musical progress of Canada may be illustrated from geographical facts. Suppose a circle were drawn, with the southwest corner of College street and University avenue for a centre, and the parish of the Conservatory of Music for a radius ; then the circumference would pass through Bermuda and the Bahamas near the equator, and, by being produced, would cut far up into the land of the midnight sun. The habitat of this season's classes at the Conservatory represents the tropics and the arctic circle, the Atlantic and the Pacific. There are students from Nassau in the Bahamas and Airdrie in Northern Alberta ; from Tampa down to the toe of Florida, and by a swing clear across the south half of the continent, pupils from Pasadena, in California. People anxious to test the musical advantages of Canada are here this season from Newfoundland, at the mouth of the St. Lawrence, and from Vancouver, at the gateway of the Pacific. They are here from Kamloops and Revelstoke, B.C., and from St. John, N.B.; from Lunenberg, N.S., and Carberry, Manitoba; from Chicago, Ill., and from Liberty and Buffalo, in New York ; from Fort William, on Lake Superior, and from Toledo, on Lake Erie. The coral and the cod, the pineapple and the salmon, the orange grove and the dogsled are here represented. There are students in the Conservatory classes who have listened, almost at their very doors at home, to not fewer than fifty languages. Some of them think Toronto is fifty degrees too cold ; others that it is thirty degrees too warm ; some that its skies are extraordinarily blue ; others that it is peculiarly cloudy and damp. In a word, from a purely human standpoint, most of the civilized world is epitomized in one building at the corner of College street and University avenue in the city, which, when the youngest living musical composer of any eminence was born, was not much more than a big country town.

—The Toronto Globe, October 14th, 1905.

Westward Ho!

A Music Student's Holiday.

"The world is very little but it is also very large."
Adapted from "The Abbé Constantin."

THE Canadian West is a marvelous country and the Canadian Pacific Railway Company is one of its greatest wonders." This was our conclusion.

We had travelled from Toronto to Owen Sound by rail. Then the splendid steamship Alberta, of Montreal, had carried its burden of passengers and freight to Fort William. We had seen the thriving city of Winnipeg and gathered prairie roses as the sun was setting into its grassy sea. We had seen "Banff the Beautiful" and Lake Louise, "which is as exquisite as the perfume of lillies of the valley," someone said. We had come through winding passes and had watched the hurrying rivers. It was the second week in August. We were at the Pacific Coast.

So this was Vancouver, the Terminal City! And here were the large and imposing station, the long wharves, the streets, the stores, the public buildings and the homes.

Music students will be especially interested in some of these homes. On Haro street lives "Julian Durham," who in reality is Mrs. Henshaw. Her fluent journalistic pen has frequently described Vancouver's music, past, present and future. Then, too, she is an author of distinction. Her house is spacious and artistic, containing that luxury, an excellent grand piano; while in her attractive garden grow roses and other flowers. Indeed, Mrs. Henshaw is publishing a wonderful book about flowers, but they are the wild kinds, which grow in the Rockies.

Eleanor Dallas Peter, Mus. Bac., likewise has a charming home in Vancouver. Mrs. Peter's exceptional gifts and achievements, as theorist, pianist and violinist, are well known to the Toronto Conservatory. She was also a valued contributor, as Winnipeg correspondent for the Musical Courier. Both Mrs.

Peter and Mrs. Henshaw are prominent and popular hostesses in a city which is noted for hospitality.

But to continue the journey : We did not stay long in Vancouver that first day, for Portland, Oregon, was the ultimate destination. The Princess Victoria left at one p.m. Ere the whistle had blown we were on the boat, observing the movements of those on shore.

There is something strangely fascinating about a great vessel which ventures out on "the deep blue sea." The throbbing engines, the warm cabins, the windy decks and many other familiar features unite in forming a world of their own. Then, too, one thinks of the people on board,—so diverse in their hopes, thoughts and ambitions ; so varied in their human aspects. And yet, when there is a wreck, they are just so many lives to save ; so many souls who must some day take a longer journey.

Here may be printed the following paragraphs, of interest to readers of the Bi-Monthly :

"The Princess Victoria needs no introduction to anyone on the Pacific Coast. She is the Canadian Pacific Company's great vessel, running daily between Vancouver, Victoria and Seattle. The other evening in the cabin, which was crowded with passengers, the writer happened to catch a glimpse of a familiar and distinguished face. Clarence Eddy was on board, in the course of his concert tour in the Far West. The cities in which he has recently played include Tacoma, Seattle and Portland.

"Another musician interviewed a few days later on the Princess Victoria was Mrs. Fletcher-Copp, the clever Boston musician, who, accompanied by her little son and sister, was on her way to conduct a class for teachers at San Francisco. Mrs. Copp remained long enough at Victoria to drive about and learn something of its fascinating surroundings and perfect climate."

William C. Carl, the eminent American Organist, was another Princess Victoria passenger, journeying from Vancouver to Seattle, shortly after a summer trip to Japan.

May Hamilton.

(To be continued.)

A Treatise on Harmony

Dr. J. Humfrey Anger's preface to his new and valuable Book for Harmony Students

(Continued)

Another feature, and one to which the author attaches much importance, is a system by which both time and space may be saved in writing the names of chords. By the use of the signs, + for major, - for minor, o for diminished, and x for augmented, combined with certain Roman and Arabic numerals, each chord may be designated by means of a symbol (somewhat resembling the symbols used in Chemistry), placed below the bass-note. The saving in time and space will be readily seen from one or two examples, thus :

Symbol.	Signification.
$V7^1$	The first inversion of the dominant seventh.
$I-^2$	The second inversion of the tonic minor common chord.
$xIV7o$	The diminished seventh on the chromatically raised subdominant.

Suspensions, and in fact every chord employed in music, may also be represented. In no case, it may be said, is the generally accepted system of figures (employed for the figured bass), tampered with.

In this symbol system, which is explained in Appendix I, the first six notes of the scale are represented by the first six Roman numerals, the Leading note, however, is represented by the letter L, in order that the attention of the student may more readily be directed to the characteristics of this note, which not only has, as a rule, a fixed progression, but which, unlike the other notes of the major scale, is never the root of a diatonic common chord, and never the tonic of an attendant key. The minor seventh in the minor scale will be known as the subtonic, in preference to the somewhat awkward expression, "flattened leading-note," and is represented by the Roman numeral VII. This system, it is hoped, will supply a long-felt want, for instead of regarding the analysis of chords as a

somewhat irksome task, the earnest student, it has been found, takes a delight in trying to discover the correct symbols for the various chords as they occur in an exercise.

Another feature of this work, to which the author would draw attention, is the theory of the best treble note. In certain chords, such as the sixth on the subdominant, the cadential $\frac{6}{4}$, the second inversion of the dominant seventh, etc., one note in particular is often preferable in the treble, and this note has been pointed out in every instance. In no case, however, is the treble note for the first chord of an exercise suggested by the use of a figure below the bass note; a plan which, while frequently adopted in text books, savors, in the opinion of the author, of mistaken kindness. Before commencing to work a figured bass the student will do well to jot in here and there, wherever possible, the best treble notes, especially at the cadences; these will not only become stepping stones, as it were, and so prevent that aimless groping in the dark, so common with beginners, but will also, as a rule, ensure an interesting melody, a feature often lacking in an otherwise correct exercise.

The leading and diminished seventh chords are treated as being derived, respectively, from the dominant major and minor ninth chords, by the omission of the dominant, but in neither case is the chord called the first inversion of the dominant ninth; the student being taught that in the last named chord the dominant is always present, while in the chords of the seventh on the leading note the dominant is never present. A distinction is thus made where a difference, if perhaps only a slight one, certainly seems to exist.

In the treatment of suspensions the author teaches that the concord is the suspended note, the discord being the suspending note; for it is the concord over which there is suspense while the discord is being heard. Thus, in the suspension 9 to 8, the ninth is the suspending note, and the octave the suspended note, the ninth and the octave together, of course, constituting the suspension. Suspensions are also taught as being of two kinds, rising and falling, so that the

term 'retardation' is unnecessary in this connection; a suspension is always regarded as falling unless the word rising is used, in the same way that a scale is always regarded as being major unless the word minor is used. The term 'retardation' is employed for the so-called 'driving notes,' and is considered in conjunction with the 'anticipation,' of which it may be regarded as the converse.

(To be continued.)

Events in the Life of Theodore Thomas

BORN Essen, Hanover, October 11, 1835.
Made his debut as a violinist at the age of 6.
Came to America in 1845.
Began a public career as a violinist in New York City. Was soloist in concerts given by Jenny Lind, Grisi, Sontag and Mario. Young violinist also won recognition as leading violinist under direction of Arditi.
Gave a series of Chamber concerts. Director in New York in 1855, having the assistance of Mason, Mosenthal, Bergmann, Matzka and Berger. These concerts were given for fourteen seasons.
Summer of 1866 Theodore Thomas began nightly concerts at Terrace Garden, New York.
In 1868 these concerts were removed to Central Park Garden.
The first regular concert tour under his management was in 1869, through the eastern and western states, a feature of the tour being the number of musical novelties brought out.
Symphony concerts were begun by Mr. Thomas in 1869, in Irving Hall, lasting five seasons, with Mr. Thomas as director.
In 1872 the Symphony concerts were resumed and carried on in Steinway Hall until Mr. Thomas left New York City in 1878.
He visited Chicago with his New York orchestra in 1872-73.
In 1877 the experiment of a regular orchestral season was tried in Chicago. It was a seven weeks' season

and opened in the midst of the great riots due to the railroad strikes.

In 1878 Mr. Thomas accepted the presidency of a new College of Music in Cincinnati.

In 1879 he was elected conductor of the New York Philharmonic society.

In 1883 he made an orchestral tour from New York to San Francisco. In these concerts standard choral works were given by local organizations under the direction of Mr. Thomas.

In 1885 Mr. Thomas undertook the direction of Mrs. Thurber's American Opera Company. This large band of singers gave the "Flying Dutchman," "Lohengrin," "Taming of the Shrew," "Orpheus" and "Nero."

In 1888 he declared in New York that home support alone could make a permanent orchestra. This being denied him, he disbanded his orchestra.

In 1889 the Chicago invitation was given and was accepted. The members were called together and Mr. Thomas permanently located in this city.

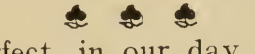
In 1893 Mr. Thomas was musical director of the World's Columbian Exposition.

He was married twice, first in 1864, to Miss Rhodes of New York; his second marriage being in 1890 to Miss Fay, of Chicago.

Mr. Thomas lived to see the dedication of the Orchestra Hall and to conduct the orchestra in its new home.

His death occurred January 4, 1905.

—Towle's Magazine.



And nobly perfect, in our day
Of haste, half-work, and disarray,
Profound, yet touching, sweet, yet strong,
Hath risen Goethe's, Wordsworth's song;
Yet even I (and none will bow
Deeper to these) must needs allow,
They yield us not, to soothe our pains,
Such multitude of heavenly strains
As from the Kings of Sound are blown,—
Mozart, Beethoven, Mendelssohn.

Epilogue to Lessing's Laocoon,
Matthew Arnold.

Emma Eames at Massey Hall

ONE of the first concerts of the season took place on October 13, at Massey Hall. The following analytical account by the Globe's capable and experienced critic, is worthy of special study :

Mme. Eames chose for her entrance number the recitative and aria from Mozart's opera buffa, "Cosi fan Tutti," an excerpt bristling with executive and interpretative difficulties. Apart from the special demands which Mozart's melodies always make upon the management of the voice and the phrasing of the singer, one may note in this instance the unusual skips from the lower to the higher register, something that one only hears as a rule in violin solos. Mme. Eames in point of ease, of finish, and of preservation of tone quality showed herself fully equal to the test which she invited, and withdrew from the stage on the conclusion of the number amid a tempest of applause. Later in the evening she gave a group of songs, the most captivating of which were Schubert's "Who is Sylvia?" and Henschel's "Spring." In this latter number Mme. Eames proved how complete was her control of varying tone qualities, to say nothing of a deliciously short trill, which was as clear cut as that from an instrument in the hands of a virtuoso. Her final appearance was in the soprano solos in Gounod's wonderfully impressive motette "Gallia," in which she had the co-operation of Mr. A. S. Vogt's fine church choir in the choruses. To the serious musician this was the climax of the music of the evening, and appropriately so, as it happened to be the last number on the programme. Mr. Vogt's choir sang with such volume and sonority in the forte ensemble passages that even Mme. Eames' carrying voice was taxed to retain its dominance, even when in its high register above the sopranos of the chorus. The performance was a musical revelation—a revelation because such singing of soloist and chorus is so rarely heard. The assisting solo artists were Mr. Joseph Hollman, violoncellist, he of the big tone, who

astonished Toronto some years ago when he played at the Pavilion Music Hall in association with Mr. Johannes Wolf, the violinist. Mr. Hollman has lost little if any of the sonority and power of his tone since he was here last, nor is his cantabile any less broad and sustained and vocal. His principal number, "Variations Symphonique," by Boellman, was a good medium for illustrating not only the amplitude of his tone, but the facility of his execution. One liked him best, however, when he was bringing from his instrument that searching, sustained tone in continued melody in which he has few rivals, and which revealed the violoncello in all its glory. He subsequently gave two little characteristic pieces of his own, and the "Arlequin" of Popper. The assisting vocalist of the evening, Mr. Emilio de Gogorza, treated the audience to the novel sensation of an electric surprise. So vibrant a baritone voice, and so distinguished an operatic style, had not been expected from one who was a stranger to the majority of the audience. The prologue from "I Pagliacci," apart from its vocal excellence, was an almost perfect effort in dramatic declamation. And in the three numbers which he afterwards contributed, by Dubois, Alvarez and Godard, he was equally satisfactory. Of course, as an encore he sang the buffo aria, "Largo al Factotum," probably just to show, as most great baritones like to show, that he could sing the voluble patter of Rossini with facility and humor. The pianist, Mr. Amherst Webber, was given a task that must have taxed his endurance, as he had to play all the accompaniments, some of them by no means easy, in addition to giving the Liszt arrangement of Wagner's "Liebestod." As accompanist he excels, and as soloist he displayed special executive ability, while giving a thoughtful and touching rendering of the music. Miss Jessie Perry was at the organ for the performance of the Gounod motette and acquitted herself with judgment and skill, and Mr. Vogt conducted in his usual masterly style. It is perhaps unnecessary to record that all the artists were clamorously encored.

Memories of Dickens

How well I recall that first 'red letter' night when I was asked to meet Dickens! It was quite a gala night when I and my sister arrived at the small house at Glouster Gate. Wills, our host, his faithful friend and sub-editor, a crisp, shrewd, and perky man, but genial withal, was quite in a flutter. His clever wife was one of the Edinburgh Chamberses. . . It was Mrs. Wills who made the memorable speech that 'woman's rights' were usually 'men's lefts'—a quip that delighted Boz. I see the scene now. The company were Boz and his daughter, Mary Wilkie Collins, Dr. Lankester, the 'Crowner'; Mrs. Lynn Linton, Mrs. Procter, and some more whom I forget. . . . Boz seemed to glitter —he was always showy on these festive occasions— and often wore a jewelled stud, with a red flower. I was 'cast' for his daughter. . . . Upstairs, after dinner, I see myself standing with Boz and his friend, both good-naturedly inquiring after a certain life of 'The Unfortunate Dr. Dodd,' and work I was then busy with. I had before this issued a Life of Sterne. Boz asked in his merry twinkling way, 'How were my two disreputable parsons?' I heard him again at the end of the night, with his daughter standing before me and my sister, hospitably planning an immediate visit to Gadshill. How affectionately interested they were! No generalities, but a day instantly named. With his methodical instincts, he had his little notebook out, and I jotting down the time of trains for going and return, with various directions. He tore the scrap out, and I have carefully preserved it to this hour. The faded characters call back vividly that delightful night. Our host was a good-humored fellow, faithful and true to his friends. He did not mind telling a joke even against himself, as when he could say: 'Did I ever tell you what Douglas Jerrold said to me? 'Wills, you would look very like a pin.' 'Oh, that's quite obvious! I am so long and thin, of course.' 'I say you would be, only you've not the head or the point.'—*From "The Life of Charles Dickens," by Percy FitzGerald (Chatto & Windus.)*

A Tribute to Sir Henry Irving

IN the death of Henry Irving the stage has lost its most illustrious figure and the world has lost a great benefactor. He has died in the fulness of artistic achievement, and at the summit of a spotless and splendid renown. He was in his sixty-eighth year, and his career of public service extended over nearly half a century. He began poor and in a humble position, and by force of character, integrity of purpose, incessant industry, fidelity to duty, and the charm of genius, he raised himself to splendid eminence, and he raised the dramatic profession, of which he was the most conscientious representative, to a dignity that it never before possessed. He was animated by the noblest form of human ambition—the wish and purpose to make his generation better and happier by excelling as an interpreter of human nature, a minister of beauty and a guide to the spiritual life. For thirty years he held the destiny of the English stage in the hollow of his hand, and during that time he presented only the greatest subjects, and presented them only in the greatest manner. He touched nothing base. His energy was tremendous, and his activity never made a pause. He was not only the manager of a theatre, but he was in every part of the world that he visited the manager of intellect, and his influence was felt all along the line of social life. He left nothing to chance. He scrupulously regarded as well the slightest detail as the grandest design. He not only accomplished a benefit and an evolution in the painting of scenery and the setting and designing of plays, but he revived and maintained the natural method of acting—the method that makes impersonation the chief object of dramatic art. His personal charm was so great that almost all of the younger actors of his time became involuntarily imitators of his style—reproducing his peculiarities, not his powers. Those peculiarities (often erroneously designated 'mannerisms') were natural to him, and in him they were delightful.

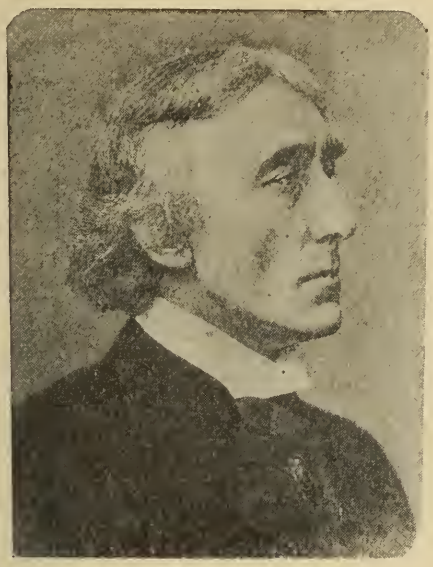
His devotion to the theatre, as an instrument of human advancement and happiness, was religious in his

feeling and passionate in its sincerity. He exemplified the dignity of his profession, and he was never weary of asserting its cause. He was a great actor—certainly the greatest actor of his time—and so far as the printed records of the stage enable a studious observer to judge, he was the greatest actor that ever lived, for there is no record of any man who has played so many and such widely contrasted parts of the highest order, and played them all equally well. His range included Hamlet and Jingle ; Macbeth and Don Quixote ; King Lear (which he considered his best performance) and Robert Macaire ; Dr. Primrose, the Vicar of Wakefield, and King Louis XI.; Mephistopheles and Benedict ; Lesurques and Dubose ; Shylock and Doricourt ; Becket and Corporal Brewster, and Matthias, in "The Bells," a part in which no other actor could come within a thousand miles of him, a fabric of his own wonderful imagination, into which he poured all the fire of his generous nature, and liberated the finest reserves of his soul. It was not merely the element of variety at which he aimed, the easy expedient of frequent change of bill ; he acted every part, making every fibre of it vital and the whole personality true. His interest in humanity was as wide as the human mind can reach and as deep as the human heart can feel.

In his character he combined great wisdom with great simplicity. His whole being was dominated by intellect, but his sympathy extended to every suffering creature upon earth, and in practical charity his munificence was boundless. In many ways he was a lonely man—isolated in part by mental supremacy, in part by temperament, and in part by circumstances of cruel personal experience—but he loved to make others happy, and he gazed with eyes of benevolence on all the wide pageantry and pathos of this mortal scene. No mind more noble, no heart more tender, no spirit more pure and gentle ever came into this world. Henry Irving lived to bless mankind, and in his death —which is a universal bereavement—he leaves an immortal memory of genius and goodness and an immortal example of all that is heroic and beautiful in the conduct of life.

William Winter.

Sir Henry Irving and "The Undiscovered Country"



A press despatch dated London, Oct. 13, is as follows: The English speaking world has suffered an irreparable loss by the sudden death to-night of Sir Henry Irving, who was universally regarded as the most representative English actor of contemporary times. Sir Henry died literally in harness. He was giving a series of farewell performances in the English provinces and this week was playing an engagement at Bradford, appearing in several favorite roles. Thursday he presented "King Rene's Daughter" and "The Bells" and appeared to be in excellent health, taking the exhausting part of Matthias in the latter play with all the vigor of youth. To-night before an enthusiastic audience he portrayed one of his most characteristically intellectual parts, the title of his own stage adaptation of Lord Tennyson's "Beckett," with marked success. After the performance Sir Henry returned to his hotel, reaching his rooms at 11.30 o'clock, when it was observed that he was in great pain. Physicians were immediately summoned, but before they could arrive Sir Henry was seized by an attack of syncope, and expired within a few minutes without having uttered a word, in the presence of Bram Stoker, who had been his immediate manager for many years, and a few other intimates. The event caused the greatest pain and consternation among the members of his company.

The Scene at Westminster Abbey

ANOTHER press despatch, dated London, October 20, is as follows : Beside that other great actor, Garrick, and under the shadow of the statue of Shakespeare, as the interpreter of whose plays he won fame, the ashes of Sir Henry Irving were to-day given burial in Westminster Abbey, thus being accorded England's greatest tribute to her dead. The services were of an impressive character, and were conducted in the presence of a congregation which included many from the highest official life of England, eminent representatives of all the walks of life, and all the representatives of that gallery, to which Irving was so invariably attentive, who could find standing room in the Abbey. The King was represented by General Sir Dighton Probyn, Keeper of the Privy Purse, and the Prince of Wales was represented by Lieut.-Col. William H. P. Carrington, comptroller of the Prince's Household, while the cabinet ministers and ambassadors attended in person. Mr. Whitelaw Reid, who is visiting Scotland, came to London purposely to testify the United States' regard for the dead trdgedian.

Long before the hour set for the service immense crowds gathered around the Abbey and those having cards of admission were in their seats as early as 10 o'clock. Those who were unable to secure admittance remained about the entrances until the conclusion of the ceremony, when in common with thousands of others they passed through the Poet's Corner to see the burial place.

The service, although short and simple, was most impressive. Sharply at noon the procession started from the Chapel of St. Faith, where the casket containing the ashes had lain over night, and passed through the cloisters to the space between the choir and sanctuary, where the casket, covered with the pall of laurel wreaths, was placed on a catafalque. During the procession the choir sang a hymn. Then followed the Psalm "Lord, thou hast been our refuge." The lesson was read by Canon Duckworth, the subdean of Westminster, who was assisted in the service by Bishop Welldon, Archdeacon Wilberforce, and Can-

on Hensley Henson. The anthems were "Crossing the bar," and "Weep ye not for the dead." After the anthems the casket was borne to the grave as the organ pealed forth the funeral march from Coriolanus.

The only mourners were Lady Irving and the sons of Sir Henry Irving. A few intimate friends and the pall-bearers, Sir Squire Bancroft, the Earl of Aberdeen, Lord Tennyson, Lord Burnham, Sir Alexander Muir-Mackenzie, Mr. Beerhohm Tree, Sir Lawrence Alma Tadema, Sir James Dewar, Arthur Wing Pinero, Mr. Burdett-Coutts, M.P.; Sir Charles Wyndham and Messrs. John Hare, George Alexander, and J. Forbes Robertson, followed the casket to the grave.

Of the mass of floral pieces sent by friends and admirers of Sir Henry Irving but four had places during the service. One of these was a cross of lillies from the Queen, bearing the words: "To Sir Henry Irving from the Queen. Into thy hands, O Lord; into thy hands."

Puccini's New Opera

DR. ALBERT HAM has just returned from a holiday trip to England, where, among other interesting things he heard Puccini's new opera, Madame Butterfly. He speaks most enthusiastically of the work as epoch-making, and greatly in advance of the composer's opera, La Boheme. He considers that it shows a marked influence of Wagner, especially in the orchestration, and also of Verdi in his more intellectual works. The plot of the opera is founded on an American-Japanese story, by John Luther Long, and although the name would lead one to suppose otherwise, it is a tragedy. The soprano role, which is also the title role, is of great prominence and beauty, and was magnificently rendered by Mlle Destin, while Caruso and Scotti filled the tenor and baritone parts respectively. A curious feature of the composition is the scarcity of writing for the chorus, which, I understand, does not appear on the stage after the first act, and although it is heard later on from behind the scenes, it is only to a limited extend.

—Nora Kathleen Jackson, in Towle's Magazine.

Conservatory Announcements and Events

THE following is a list of successful candidates for the scholarships recently offered by the Conservatory :—Pianoforte—Dr. Edward Fisher's, to Miss Mona Bates and Miss Florence Henry ; Mr. Douglas Bertram's, to T. H. George ; Mr. J. W. F. Harrison's, to Miss Marion McCarty ; Miss Elizabeth Topping's, to Miss Mildred Cornock ; Miss Maud Gordon's, to Miss Norah Hayes ; Miss Helena How's, to Miss Baskerville ; Miss Elizabeth Cowan's, to Miss Madge Williamson. Vocal—Miss H. Ethel Shepherd's, to Miss Nina Gale and Miss Kathleen Howard ; Mr. F. H. Burt's, to Miss Helen J. Carter and Miss Rundle ; Miss Jennie E. Williams', to Miss Gertrude Baxter and Harry B. Williams. Violin—Miss Lena M. Hayes', to Miss Agatha Geddes. Also two free elementary pianoforte scholarships, to Miss Gladys Blake and Miss Libbie Enstein.

The Hon. Justice Maclennan, who will now reside in Ottawa, has resigned from the vice-presidency of the Conservatory, greatly to the regret of directors, staff and students. His deep interest in this institution has been manifested on many occasions, especially in the course of his able speech at the Commencement Exercises, last June. The Rev. J. A. Macdonald, Editor-in- chief of the Toronto Globe, has been chosen to fill the vacancy caused by this resignation, and Mr. W. K. George, another distinguished Canadian, has been appointed a member of the Conservatory's Board of Directors.

Mr. Douglas Bertram gave a piano recital in the Conservatory Music Hall on Friday evening of last week, the occasion being his first appearance in concert since his return from Germany, writes Cherubino in Toronto Saturday Night. He was greeted by a critical audience, but before he had finished he had won from them a favorable verdict as to his powers as a technician and his qualities as an earnest and serious

musician. His first number was the Busoni arrangement of Bach's Toccata, Adagio and Fugue, an exacting number, in which he displayed alternately the largeness and firmness of his style and the remarkably equal fluency of his finger work. A group of Chopin pieces followed, among which one may note as a virtuoso feat the Polonaise in A flat, which was rendered with the brilliant surety of a D'Albert. Other numbers which served to illustrate the young artist's versatility were Liszt's Etude in F minor and Huon's Humoreske. He was assisted by Mr. Dan Visanka, a violinist of sterling attainments, whose chief number was the first movement of Lalo's Symphonie Espagnole, for which he received great applause. He gave a brilliant bit of bowing in the Moto Perpetuo of Ries. Miss Eugenie Quehen played the accompaniments with her accustomed technical skill and with taste and judgment.

The organ of the Toronto Conservatory of Music has seldom, if ever, shown to better advantage than it did in the hands of Mr. Arthur Ingham last night (October 19) at his very interesting recital, writes the critic of the Toronto Globe. Notwithstanding the unfavorable weather, there was a very fair attendance. Mr. Ingham opened his programme with the Best arrangement of Mozart's Fantasia, in F. minor, labelled fancifully "The Clock," which, containing a brilliant fugue, enabled the performer to surprise his hearers by his masterly pedalling and clean and facile manual work. The second number, Callaert's Cantilene, in E flat, which is distinguished by a charming singing theme that appeals strongly to the general love of melody, was played with much smoothness of touch and with a skill that lent expression to the instrument, and even suggested accent. The Concert Overture, by W. Faulkes, the third number, proved under Mr. Ingham's treatment to be a most effective and striking composition. It abounds in vigorous and brilliant passages.

The following additions have been made to the Conservatory's staff of teachers : Piano Department—Mr. Douglas Bertram, Miss Elizabeth Topping, Miss Helene How, Miss Elizabeth Cowan, Miss Lexie F. Davis, Miss Marie Hennessey, Miss Jessie Dimond,

Miss Jean Gray, Miss M. Hamilton ; Vocal Department—Miss H. Ethel Shepherd, Mr. F. H. Burt, Mus. Bac., Miss Helen K. Ferguson. As already announced Mr. F. H. Kirkpatrick is now principal of the School of Expression. J. Persse-Smith, Mus. Doc., of Dublin, has joined the vocal staff.

From all parts of Canada inquiries for organists are constantly being received by the Conservatory, and there are several important vacancies to be filled immediately. Candidates may send testimonials, with applications stating qualifications and experience, to the Conservatory office.

Edith Strickland Moodie, formerly associated with the School of Expression, has been appointed Physical Director in Dr. Galloway's Orthopedic Gymnasium, at Winnipeg. Miss Moodie, who possesses exceptional ability, has just received from the Harvard Summer School of Physical Education, a certificate awarded for its four year's course.

Miss Ethel Dever has gone to Revelstoke, B.C., where she will assume the duties of organist and choir-leader in the Methodist Church. She will also teach piano, voice and theory. Miss Dever has been a loyal and faithful student of the Conservatory for a number of years and will be very much missed.

Mr. A. K. Virgil, of New York, successfully conducted a three weeks' course in piano technic at the Conservatory in September. On the 29th of the same month he was ably assisted by Mrs. Virgil, at a special recital in the Music Hall. Mrs. Vigil's admirable playing was greatly appreciated. Her numbers included Schumann's "Noveletta in F;" Weber's "Moto Perpetuo," and Iljinsky's "Berceuse."

Dr. Humfrey Anger gave an instructive and interesting lecture on "The Early Piano," in the Music Hall on November 1. A synopsis of what was said will appear in a later issue of this magazine.

The following compositions, illustrative of the music of the 18th century, were performed by the lecturer upon an 18th century piano, the name-plate of which bears the inscription :—

Christopher Baner, Londini, fecit, 1782.

Gavotte in F .....Giovanni Battista Martini
(1706-1784)

Gigue in A (from a Violin Sonata)...Arcangelo Corelli
(1653-1713)
Illustrating the Sourdine stop.

Sonata in B-Flat (first movement) ....Muzio Clementi
(1752-1832)
Illustrating the early style of pure piano music.

Echo (from the 9th Partita)...Johann Sebastian Bach
(1685-1750)

Air with variations, commonly called "The Harmonious Blacksmith" (from the 5th Suite de Pièces).
George Frederick Handel
(1685-1759)

Theme in E.
Variations 1 and 2—Con sordino.
Variations 3 and 4—Con sordino e senza sordini.
Variation 5—Senza sordino e senza sordini.

Chart illustrations consisted of the Zumpe action, the Lute and Lyre, the Dulcimer, the Clavichord, the Virginals, the Spinet, the Tangent and Jack, and the Harpsichord.

A Lecture Recital on "The Art of Expression" was given by F. H. Kirkpatrick, Ph.B., Principal of the School of Expression, in the Music Hall, on Saturday evening, November 11.

Miss Adelaide Heath, of the School of Expression, has organized a class for the special benefit of any music students who require physical development and nerve control.

It is regretfully announced that owing to the sudden death of her father, Miss Christine Fleming has been obliged to withdraw from the piano staff, in order that she may remain at her home in Markham. Her place has been filled by Miss Eva Hughes.

Miss Rose Kitchen, of the piano staff, and her sister, Miss Florence Kitchen, an undergraduate in the violin department, have gone to Chicago, where they will reside.

Miss H. Ethel Shepherd, of the vocal staff, has been away for several successful years, giving instruction at St. Mary's Institute, Dallas, Texas, and studying in New York and Europe. She is now welcomed back by her many friends and musical associates.

The marriage of Miss Adela Chown, daughter of the Rev. S. D. Chown, to Mr. S. A. E. Hamilton, took place on October 24th, at Trinity Methodist Church, Toronto, Rev. Dr. Potts officiating. The bride, who was unattended, was given away by her father. In her hair she wore a spray of orange blossoms and she carried a shower bouquet of white flowers. Miss Edith C. Miller presided effectively at the organ, playing Mendelssohn's wedding march and other appropriate music, while Mr. Rechab Tandy, who was Miss Chown's vocal teacher for several years, sang "O Fair, O Sweet and Holy," by Cantor.

The marriage of Mr. Leslie R. Bridgman, F.T.C.M., and Miss Laura Heal, took place recently at Mitchell, Ontario. Mr. and Mrs. Bridgman will live at Stratford, Ont.

All Conservatory students who are desirous of securing scholarships should read the Calendar's announcements, in reference to these interesting features.

Tuesday, January 30th, Wednesday, January 31st, and Thursday, February 1st, have been set apart for examination purposes and no lessons will be given on these days. Applications must be received on or before January 13th.

Students have free and unrestricted use of the library during all hours when the Conservatory is open. This privilege affords an excellent opportunity to make the best use of time, while waiting in the reception room. A great deal of valuable literature has been published in reference to music, and many useful books and periodicals are available.

To quote the Canadian Music and Trades Journal: "The Conservatory of Music opened for its eighteenth season on September 5th, with an attendance in excess of any previous year. Students are enrolled from British Columbia and the North-West Territories, New Brunswick, Newfoundland, Quebec, California, North Dakota, Illinois, New York, Ohio, Florida, Minnesota and the Bermudas, as well as from all parts of Ontario."

Home and Foreign Notes

A bright little magazine, "The Church Choir," made its first appearance last month in this city. "If your choir are irregular in attendance," it says, "and their work below the mark, think over it earnestly at home and devise some means of improving matters, but don't scold—keep smiling."

The Mendelssohn Choir, under the direction of Mr. A. S. Vogt, will give a series of concerts at Massey Hall in February, and on the 22nd of that month will sing in Buffalo.

The soloists of the Boston Symphony Orchestra at this season's concerts in Boston will include Madame Samaroff, pianist; Marie Hall, violinist; Heinrich Warnke, 'cellist, and Rudolph Ganz, pianist; Henri Marteau, violinist; Ben Davies, tenor; Emma Eames-Story; Madame Gadsky and Ellison Van Hoose, in a Wagner program; Olive Fremstadt, soprano; Alfred Reisenauer, pianist; Adele Aus der Ohe, Harold Bauer, Ernest Hutcheson; Elsa Ruegger, 'cellist; David Bispham, and from the orchestra, in addition to Mr. Warnke, Willy Hess, Timothy Adamowski, Felix Winternitz and Jacques Hoffmann.

The Bayreuth, Germany, program for 1906 begins on July 22 and continues until August 20. "Parsifal" is to be performed seven times.

Kubelik, the violinist, gave a farewell concert at Queen's Hall, London, last month, be-

Premier Haultain's Opinion

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fore his two years' tour in America and Australia.

Maud Powell, the American violinist, returned last month from a successful concert tour in South America.

Amy Fay is now president of the New York Women's Philharmonic Society. Miss Fay's "Music Study in Germany" is in its twentieth edition and it is interesting to learn that Vincent d'Indy, the French conductor who is coming to America, has written a preface for the French edition of this book.

Richard Burmeister, the distinguished pianist, spent the summer at the seashore and in Switzerland. He has completed an arrangement of Liszt's "Mephisto Waltz," for piano and orchestra.

The National Chorus, under Dr. Albert Ham's direction, will hold its annual concert at Massey Hall in January.

Mlle. Aus der Ohe is to play at Windsor Hall, Montreal, on December 5.

Under the patronage of the Governor General and Lady Grey, The Mendelssohn Trio will give a series of concerts at the Montreal Art Gallery on November 14, December 11, January 20, February 17 and March 17.

The first meeting of the Women's Musical Club was held on Thursday, November 2nd, in the Conservatory Music Hall. Mr. Pigott and Mr. Welsman gave an artistic interpretation of Tennyson's "Maud," with music by Somervell.

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An Irish-American lady, well known in Paris, London and New York, Countess Anna de Brémond, who was once Anna Elizabeth Dunphy, of Cincinnati, is publishing a remarkable collection of sonnets and poems, writes Delma Heide, in the Musical Courier. They are called "Sonnets from a Parisian Balcony," and have the ring of genuine poetry. The Countess de Brémond is undoubtedly a remarkable specimen of the Irish race. She is a great musician and a fine singer (at one time engaged at Henry Ward Beecher's Plymouth Church, Brooklyn), as well as a poetess, novelist and journalist.

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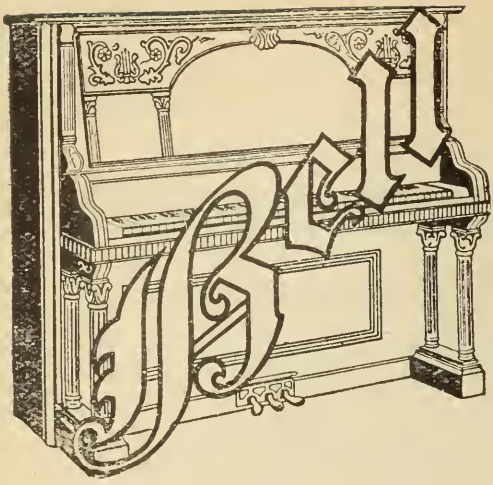

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In the Mist

I cannot see the fair, far city whither
I drift, as in a dream, at eventide ;
But still I know that white sails bear me thither,
Where stands my home—more dear than all beside.

I cannot see that city's trees and towers,
Its spires and domes are hidden from my sight ;
No perfumed breath can reach me from the flowers
In its gay gardens, glowing 'neath the light.

I cannot hear its music, rising, falling,
Sobbing and throbbing as a heart in pain ;
Its strains of joy, its eager voices calling,
Its hymns of triumph over heroes slain.

I cannot hear the organ grandly pealing,
Lost in the mingled roar of wind and wave,
Nor chants nor prayers, earth's purest incense stealing
Toward the Crucified who died to save.

Naught but the waves beneath and clouds above me,
And this poor storm-tossed bark, so weak and frail,
I trust to bear me where they wait who love me—
The calm, sure haven where no storms assail.

So dim our sight, so thick the veil terrestrial,
So dense the mist, the storms of life so fierce,
We catch no glimmer from the Home Celestial,
When, lo ! 'tis near, and faith the veil can pierce.

—Charlotte Beaumont Jarvis.

SIR JOHN ALEXANDER BOYD, K.C.M.G.

Sir John Alexander Boyd, K.C.M.G.

SIR JOHN BOYD succeeded the Hon. George Allan in 1901 as President of the Board of Trustees of the Toronto Conservatory of Music. He is a Canadian, son of the late Mr. John Boyd, a well known educationist, whose Academy for boys was on Bay Street, where the National Club now is.

Sir John Boyd had a brilliant career at Toronto University, from which he graduated with honors. He has been a member of the University Senate and has received the honorary degree of LL.D. from his Alma Mater. He was admitted to the Bar in Michaelmas term, 1863. Before becoming immersed in professional pursuits his pen found leisure for occasional literary contributions in prose and verse. Among these productions The Canadian Monthly of 1872 has some stanzas on "February," dated St. Valentine's Day, and a poem of five cantos on the "Atlantic Telegraph" appeared in proceedings of the Canadian Institute of 1858. While still a law-student he wrote a "Summary of Canadian History."

The President of the Conservatory early made his mark in his profession. He has been Chancellor since May 3, 1881, and President of The High Court of Justice since the retirement of Sir Adam Wilson, in 1887. He has been chosen by both Dominion and Provincial Governments to preside in important enquiries and arbitrations. Quickness of conception, industry and great judicial ability have marked his distinguished career. The Crown has well bestowed on him The Honor of Knight Commander of the Order of St. Michael and St. George.

His best monument may be seen in the many learned judgments included in the records and reports of the High Court of Justice for the last twenty-five years.

Poems by Charlotte Beaumont Jarvis

MRS. EDGAR JARVIS, a distinguished graduate in the piano department of the Conservatory, has recently contributed to Canadian literature a remarkably interesting, thoughtful and artistic group of poems. This book, entitled "Leaves from Rosedale," was brought out in very attractive form last month by the William Briggs Publishing Company, of Toronto, by whose special permission the ensuing selections are now printed in the Bi-Monthly :

THE DEATH OF THE OLD YEAR

Miserere : toll the bell,
Let the earth send forth a knell,
For a great soul takes his flight,
None knows whither, in the night—
Miserere !

Stretched upon his snowy bier,
Dying lies the good Old Year ;
And upon the midnight gale
All may hear his parting wail—
Miserere !

In the old king's chequered reign
There were mingled joy and pain ;
Friends proved false, while foes were true,
Sinners many, saints—a few—
Miserere !

There were hearts that suffered wrong,
Bore it bravely, and were strong ;
Hearts there were, so black within,
Satan wondered at their sin—
Miserere !

Garners full of fruitful store ,
Measures pressed, and running o'er ;
Famine in the streets at night,
Doing deeds too dark for light—
Miserere !

Rang the church bells for the wed,
Tolled they also for the dead ;
In one home a joy was born,
From another joy was torn—
Miserere !

Such earth's sorrow, such its sin,
All must end where they begin ;
Snow which wraps the New Year's feet
Is the Old Year's winding sheet—
Miserere !

Now his spirit goeth fast,
Midnight hour will be his last ;
To your knees, earth's worn and weary—
Miserere ! Miserere !

IN THE DARK

After the Rhythm of Bernard de Morlaix.

"De Contemptu Mundi,"

"Hora novissima, tempora pessima sunt, vigilemus !
"Ecce minacitur, imminet arbiter, ille supremus—"

Phoebus hath sunk to rest ; Nature, fatigued, oppressed, yearneth for slumber ;
Low wails the whippoorwill, voices from every rill rise without number.
High in the fields above, shining as eyes of love shine when enchanted,
Stars point to deathless sweets, stars—Heaven's marguerites by God's hand planted.
Pale grow Earth's blossoms bright at the approach of night, whispering "Be careful !"
In our souls echoes rise from one lone voice that cries ever : "Be prayerful !"
Careful and prayerful we have urgent need to be, for foes surround us.
At the abyss we stand—stretch forth a groping hand—and Fate hath found us. . . .

The complete contents of "Leaves from Rosedale" is as follows : Dedication, Rosedale, Christmas Eve., In the Dark, In the Mist, In the Light, A Romance of The U. E. Loyalists, Dominion Day, The Death of the Old Year, Victory at Batoche (North-West Rebellion), Hymn of Peace (North-West Rebellion), Nuptial Hymn, Fireweed, Via Dolorosa, Auf Wiedersehn, Isola D'Arturi, The Shipwreck, Eugenie in Paris, The Lighthouse, Royal Renunciation, The Veil of St. Veronica, The Work-Girl's Rest, For Your Sake, Easter Hymn, A Woman's Political Creed, What is Death ?, Unseen, Autumn, In Memoriam, Night, My Coach and Eight, Toronto's Welcome, Ode on the Inauguration of the Toronto Conservatory of Music, Gulnare (Cantata), The Sea-King's Bride (Cantata), Exit Electra ; Juvenile Poems : Song of Joan of Arc, "Jesus Wept," Constancy, Song, Truth, The Star Gazer, On The Falls of Niagara, Leave Us Not, Jairus' Daughter, On a Waltz, Spring Song, Never Despair, The Return of Spring, The Wandering Jew, and L'Envoi. There are two excellent and most appropriate illustrations, "North Glen Road Bridge, Rosedale," and "An Historic Tree, planted 24th May, 1883, by Amelia Jarvis, on the 14th anniversary of Queen Victoria's and her own birthday."

Sir Henry Irving

A Canadian Tribute

A Reminiscence and a Prophecy

Written on the occasion of Sir Henry Irving's departure from Toronto, Canada, September 28th, 1895, (when "Waterloo" and "The Bells" were presented at the Grand Opera House) and published on December 17th, 1905, in the Vancouver News-Advertiser.

THE hour is late : We see the curtain fall.
Behind us now a voice is heard to say
"The plays are at an end." Ah, who dare call
That which we live and feel and suffer—
"play"!
The aged soldier, whose once glorious day
Of mighty battle long ere this is o'er,
Reclining feebly in the sun's warm ray :
Matthias, in soul's agony most sore :
These two strike minor strains, by us unheard before.

But look ! again, as by some unknown power
In wild applause, the curtain high is rolled !
Alone he comes, this hero of the hour !
And now, once more his presence seems to fold
Us all in wrapt attention. Hundreds hold
Their breath to hear, and strained is every eye
To see his face. What feelings deep, untold,
Within us he hath stirred ! He speaks, as nigh
He draws : " 'Tis always hard for me to say good-bye."

Yet those thus left must find it e'en more hard,
For with thyself goes thy magnetic art,
This genius rare, which is in our regard
A gift divine, a fire in opal's heart !
With thee, this fire in look and speech depart,
Dramatic force, that doth to us reveal
Man's inner life, and causes tears to start.
Farewell ! these final words we keenly feel :
"Like Arabs, in the night from your fair town we steal."

Oh, wondrous Irving! Little need that thou
Shouldst go to Windsor to become a knight,
For not alone doth stately England bow
Before these gifts of thine, they do invite
Due homage from afar, and lands unite
To give thee praise. The things that men revere,
True culture, science, learning, art, the light
Thou shedd'st upon this age, thy name endear,
And long amid Earth's chosen knights it shall appear.

When Time at last thy way shall gently guide
To "Th' undiscovered Country," land of fate
Of which thy Hamlet spake, that doth provide
For pilgrims who forsake their mortal state,
Of what thou leav'st behind shall men relate
And call it fame, terrestrial renown :
But one who did thy talents rare create
And all their increase long hath written down,
Prepares for thee above, celestial prize! a crown.

—May Hamilton.

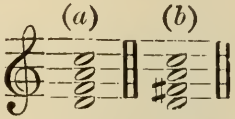
A Treatise on Harmony

Dr. J. Humfrey Anger's preface to his new and valuable book for Harmony Students.

(Continued)

SECONDARY sevenths are treated under the heading of fundamental discords; a fundamental discord being regarded as a discord derived from a fundamental note or root. Thus, the chord at a, Ex. I, in the key of C, is the supertonic seventh, II7; in the key of B-flat this same chord would be the mediant seventh, III7. The chromatic chord at b, in the key of C, is the primary seventh on the supertonic, II plus 7. In each case the root is the same, viz. D. The seventh on the dominant, though regarded as a primary seventh, is always called a dominant seventh.

Ex. 1.



Much attention has also been devoted to the subject of harmonic progressions. The best progressions both to and from the various chords, as they severally occur, are considered in every instance, so that the student may learn to write short passages, introducing given chords; ability to do which is now necessary in theoretical examinations.

The line of continuation is used to indicate the retention of one or more notes from the preceding chord; this, the original meaning of the term, avoids all confusion, and avoids also the necessity of adding a mark (of any kind whatever) to the bass-note of a common chord.

The illustrations throughout this work have been given in the keys of C major and either A or C minor, but they should in every case be transposed into other keys, and the more important examples should be committed to memory.

No illustrations from the compositions of the great masters have been included, for though of considerable interest to the true musician, it is a question whether such examples are really of any benefit to the student. Speaking generally, it may be said that for every ex-

ample chosen to prove a rule, another example could probably be found, possibly in the works of the same composer, which might be quoted to disprove the rule; indeed, to furnish adequate illustrations, with exceptions and explanations, a work on harmony would become an extremely bulky volume, far exceeding both the intentions of the author and the limits of the present work.

In order to avoid unwieldy dimensions, this treatise has been divided into three parts, the contents of which may be summarized as follows :—

Part I. The major and minor diatonic scales, intervals, the common chord and its inversions, cadences, sequences, the dominant seventh, and natural modulation.

Part II. Secondary sevenths, the dominant ninth with its derivatives—the leading and diminished sevenths, suspensions, auxiliary notes, and extraneous modulation.

Part III. Chromatic concords and discords, enharmonic modulation, certain modified chords, harmony in other than four parts, contrapuntal part writing, and the string quartet.

No mention, it will be seen, is made in the above synopsis, of chords of the eleventh and thirteenth. To this theory of chord construction the author is altogether opposed, though at the same time fully appreciating the great work which Alfred Day, M.D. (1810-1849), the originator of the theory, accomplished for the advancement of the art, and fully recognizing also the strong support which it has received at the hands of many of the most eminent theorists in England and America.

Bach, to whom we are indebted for the establishment of equal temperament, the very basis of all modern music, died practically a hundred years before the Day theory was promulgated. Moreover, to Beethoven, the acknowledged greatest musical genius the world has ever seen, this theory was absolutely unknown. The student, therefore, who would examine and study the works of the great classical masters,

will find the Day theory, to say the least, unnecessary. Furthermore, it cannot so much as be assumed that the great composers wrote, even unconsciously, in accordance with this theory, for the notation of certain chords which occur in their works, is entirely at variance with this theory. The chord at a, Ex. 2, for instance, is disallowed, and when thus written, the D-sharp is said to be 'incorrect notation employed for convenience,' and should, it is claimed, be E-flat, as at b ; the chord being, according to the Day theory, the dominant minor thirteenth, and the two chords being one and the same chord. According to the theory advocated by the author, the chords are not the same; that at a is the $^{V_{7}}_{5\times}$ i.e. the dominant seventh with the fifth augmented, in the key of C major ; while the chord at b is the $^{V_{7}}_{6}$ i.e. the dominant minor sixth and seventh, in the key of C minor. This chord, it may be said, will be explained in due course, and the name, which at first may appear somewhat strange, will, it is felt, be justified by the explanation.

Ex. 2.

Here then are two conflicting theories. In the one case, the two chords are regarded as being the same, and the composer, whoever he be, that writes D-sharp, is wrong ; in the other, the chords are different, with different symbols and names, in different keys, and even possess, as will be shown below, different effects, while the composer may write whichever his fancy dictates. The fact that these chords are identically the same on the piano is no proof whatever in favor of the Day theory, for this may also be said of the German form of the augmented sixth, which is identically the same on the piano as the dominant seventh ; and the same may also be said of the various enharmonic changes of the diminished seventh, but no incorrect notation is claimed for these chords.

(To be Continued.)

Mountain Wild Flowers

A New Book by a Western Music Critic

MOUNTAIN Wild Flowers of Canada, by Mrs. Henshaw, of Vancouver, British Columbia, is one of the most interesting announcements made by William Briggs, of Toronto, for publication early in 1906. Mrs. Henshaw has written chiefly before this article for magazines on fishing, hunting, shooting, mountain climbing, etc. She is a member of the London Society of Authors, and of the Canadian Society of Authors, and is the author of several works of fiction. Her new book, which will be published in February, deals with the chief mountain wild flowers in Canada. Three hundred and fifty species are described, and there are one hundred full plate illustrations from the author's own photographs, taken at high altitudes. The work is endorsed by the botanists of the Dominion Government, and is the only book of its kind on the subject. The illustrations for "Mountain Wild Flowers of Canada" are unusually beautiful.

Professor John Macoun and Dr. James Fletcher, the Dominion Government Botanists, have both written letters for the preface of Mrs. Henshaw's book, endorsing in strong terms the accuracy of the work and its usefulness both from a scientific and popular point of view.

As regards the beauty of the illustrations there can be no question, as those who have had the privilege of seeing Mrs. Henshaw's exquisite photographs can testify, and the make-up of the volume will be exceptionally fine; the cover design has been executed by one of the best artists in Canada, Mr. Charles W. Jeffreys, of Toronto; it consists of a panel design of the "Globe Flower," raised in cream and gold upon the binding of green linen.

Mrs. Henshaw will contribute a series of fifteen beautiful full-page photos of Mountain Wild Flowers to the February issue of "The Canadian Magazine," with short descriptions of each plant. These will be in-set as a special supplement to the magazine.

—Toronto News.

Mr. A. S. Vogt

Extracts from a comprehensive and interesting article in The Musical Herald, London, Eng., in reference to Mr. Vogt, an eminent member of the Toronto Conservatory of Music Faculty.

MR. A. S. VOGT, though a comparatively young man, has perhaps done more for the development of an appreciation of music among his fellow countrymen than has any other Canadian, and for this reason a brief account of his life and work should be of interest to all music lovers.

In disposition Mr. Vogt is a typical Canadian—a combination of old-world conservatism and new-world aggressiveness and initiative. He spent his early years in the western peninsula of Ontario, the most progressive section of the Dominion, where his father, a native of Germany, was one of the pioneer organ-builders of the country. The son, like many other prominent musicians, showed decided musical talent at a very early age, and when only twelve years old, was appointed organist of St. James Lutheran Church, Elmira. Five years later he received a more responsible position in St. Thomas. Later he went to Boston to continue his studies, and from there, in the year 1885, at the age of twenty-four, proceeded to Leipzig. Here was where the most serious part of his musical education was received, and he remained a pupil of the Royal Conservatory of Music until 1888. During his stay here he was particularly impressed by the splendid a capella singing of the choir of St. Thomas Church, and his subsequent work in Canada shows the effect of the strong inclination then formed towards choral music, and of the inspiration received from listening to the best choirs of the continent, and later of Britain. In October, 1888, having returned from Leipzig, he was appointed organist and choirmaster of Jarvis St. Baptist Church, Toronto, and under his direction the choir has attained a proficiency which has attracted attention in all parts of the Dominion and in the neighboring republic.

The phenomenal success of the Mendelssohn Choir, a body of singers which was first organized as an a capella chorus in 1894, has been since then a most significant feature in connection with musical effort in Toronto. At the second annual concert, the interest had grown to such an extent that hundreds were turned away from the hall, unable to gain admittance. After three very successful seasons the work of the choir, owing to the pressure of Mr. Vogt's time in connection with his large classes in pianoforte, was discontinued, but, later, the whole constitution of the society was re-modelled, and the work resumed under new conditions of membership and with a wider scope.

The catholicity of Mr. Vogt's taste is evidenced in the selection of his programs. Take, for instance, that of the last cycle for which the following works were drawn upon, either in whole or in part : Liszt's Psalm XIII, Brahms' Alto Rhapsody (with Miss Muriel Foster as soloist), Gounod's Gallia, Berlioz's Damnation of Faust, Sullivan's Incidental Music to King Arthur, Elgar's King Olaf, Grieg's Landerkennung, besides a capella works, principally double choruses by Gounod, Cornelius, Brahms, Sullivan and others. From this it will be seen that he has avoided choosing programs along the lines of the conventional oratorio society, believing that there is a fertile field in comparatively unexplored regions. This follows somewhat the plan of the Cecilia Choir of Boston, which is probably the most efficient choral body in the United States.

Besides this the people of Toronto were afforded the opportunity of hearing performed by the full Symphony Orchestra, under their own great conductor, Mr. Emil Pauer, some of the greatest masterpieces of orchestral literature, including a symphony of Beethoven's and one of Tschaikowsky, besides important novelties and standard works of the world's greatest masters. Mr. Vogt is a firm believer in the theory that if a permanent orchestra on a satisfactory basis is to be established in Toronto, it will be first necessary for the people to hear good orchestral music properly performed under the most favorable conditions. It is safe to say that in this regard the concerts of the Mendelssohn Choir have during the past four years introduced in To-

ronto more good orchestral music and have awakened a keener and more intelligent interest among a larger number of people than have all previous orchestral efforts combined. Besides the great influence of the choral work of the society, it seems safe to prophesy that the good which has been and is being done through the agency of the choir in its associated orchestral forces will do more to make possible a permanent orchestra in that city than any of the well-meant but uniformly disastrous measures which have been spasmodically attempted in the past, with results both financially and artistically discouraging, leaving the public correspondingly depressed and indifferent.

In the realm of the pianoforte Mr. Vogt has also accomplished much and ranks as a teacher of the highest order. His published method, "Modern Piano Technique," which has reached its fourth edition in four years, embraces some of his fundamental principles in teaching. With all of the large following of students who come to him from all parts of Canada and the United States, he aims at the "cultivation of broad musicianship," and while realizing that technique is indispensable if a high standard of development is to be obtained, treats it as a means to an end. This phase accounts for the success which his pupils invariably attain. In this respect he considers America ahead of Germany. This he attributes to the practical spirit which dominates everything on that side of the Atlantic, and to their freedom from tradition.

"In Germany," he says, "good teachers are scarce. Indeed I consider that a higher average in piano pedagogics has been attained in Toronto."

"Well," we ask, "do you consider it advantageous for a student to go to Germany to study?"

"Most decidedly. Provided he has had a thorough grounding under competent instruction. Too many leave for Europe insufficiently prepared, and are unable to assimilate what is offered."

In manner this energetic Canadian is quiet and very unassuming. On the platform he is most unostentatious and modest, and yet in all his work he is exceedingly aggressive and invariably brings to a success-

ful conclusion any task attempted. In stature he is short, but well-proportioned and wiry, and the traits that mark him as a born leader were evidenced long ago on the base-ball and lacrosse fields. At present his favorite recreations are trout fishing and golf, the former frequently combined with bicycling. In disposition he is kind and generous and noticeably free from the irritableness and exclusiveness all too prevalent among musicians. His family life is most happy, his wife, a Canadian of Scottish descent, being devoted to their home and their family of two children. She also is musical and takes a keen interest in all his work, especially in the Mendelssohn Choir, of which she is an active member.

Your Mission

IF you are sighing for a lofty work,
If great ambitions dominate your mind,
Just watch yourself, and see you do not shirk
The common little ways of being kind.

If you are dreaming of a future goal,
When, crowned with glory, men shall own your power,
Be careful that you let no struggling soul
Go by unaided in the present hour.

If you would help to make the wrong things right,
Begin at home; there lies a lifetime's toil.
Weed your own garden, fair for all men's sight,
Before you plan to till another's soil.

God chooses His own leaders in the world,
And from the rest He asks but willing hands—
As mighty mountains into place are hurled,
While patient tides may only shape the sands.

—Ella Wheeler Wilcox.

Westward Ho!

A Music Student's Holiday

Part II.—Victoria

Like a full grown blossom, a rose
Of a hundred vivid petals.
The orchestra glooms and glows,
Each instrument a leaf
That its place in the circle knows.

—Seranus.

"A GARDEN in Victoria is a very different thing to an Eastern one. We have the flowers nearly all the year round, and with very little trouble. The sweet peas are planted in October, with the bulbs, and by the first of February the crocuses, snow drops and tulips are out in profusion, while the sweet peas come along with the first break in the ground. They grow very large and fine and last until the first frost, in November probably. They are much used here as hedges and are indeed beautiful, only second I think to the hydranges. These come in blue, pink and white. Of roses, which are in bloom nearly ten months of the year, we have three crops. The first peeps out in March and last until June, then one may expect another lot in August and September. A bouquet may always be gathered at Christmas time to scent our homes, while the hedges of English holly provide our emblematic Christmas decoration. All flowers grow well in Victoria, in fact all over British Columbia. The nasturtiums are large and their perfume dainty and spicy. The aster and stocks grow abundantly, but of our dahlias we are specially proud. Travellers from the East are always very much impressed with the cactus variety. They are like, yet quite unlike, the ordinary cushion-like species. Their petals, pointed and more slender, look like great vari-colored stars as they nod condescendingly from their stalwart stocks. The colors are rich, the blooms large and the plants strong. Altogether our gardens are full of wonderfully large, easily cultivated flowers."

Yes, there are many flowers in Victoria and there are many musicians too, if one may judge from a list of names secured! Among pianists and organists are Mr. Burnett, A. and J. Longfield, Mrs. Dennis Harris, Miss Sill, Miss Archbutt, Miss E. J. Walker, Miss Saunders, Mrs. Bolton, Mrs. Garrett Smith and Miss S. F. Smith, while the vocalists include Mrs. W. E. Green, Mrs. Moresly and E. H. Russell. Prof. Ernest Claudio is a teacher of stringed instruments. M. W. Waitt & Co., of Vancouver, and Mason & Risch, of Toronto, are among the prominent firms which extend their piano and organ interests to Victoria.

In this beautiful Western capital the people have not only musical ability, but soft, sweet voices when they speak. Balmy sea breezes have combined with natural refinement to effect this happy result. Comparing Victoria and so near a port as Seattle, the "Western New York," there is in this respect a remarkable contrast in favor of the Canadian city.

Numerous pens have waxed eloquent in honor of Victoria. James Lumsden wrote in the Leeds and Yorkshire Mercury: "Victoria is screened from view until the steamer, rounding a rocky promontory, drops almost suddenly into the spacious harbor. Shipping and warehouses, villas along the shore and wooded heights, lofty churches and public buildings, and towering above all the noble pile of the new Parliament Building, the finest in Canada, all come into view with startling suddenness as the steamer glides smoothly into the deep, pellucid basin." The Toronto Globe's special correspondent said: "No one can go along the residential streets without recognizing that Victoria is a city of homes in which a high standard of comfort is maintained. Victoria is peopled by the old English element largely, and the presence of the provincial civil servants and of a considerable number of retired army people, as well as the officers of the Pacific squadron, gives a certain old country aspect to society and modifies considerably the American idea of rush."

To quote other journalists, E. F. Knight affirmed in the London Morning Post that "Never in the environs of any other city had he seen such a glory of flowers as surrounded each of these lovely homes." A mem-

ber of an English editors' party declared in the Manitoba Free Press that he "Never saw anything anywhere equal to the view of the approach to Victoria harbor on the evening of one of the most perfect days in his memory."

"As the sun was just going to rest back of the mighty olympics, the moon made its appearance from back of the rugged cascades, as if these two great orbs were playing hide and seek with each other. And as we were still gazing from the deck of the boat, the beauty of the scene was greatly enhanced by the lordly Mount Baker appearing in full view, covered with its snowy mantle. . . This picture, painted so vividly upon the soul's canvas, will never be effaced." Mrs. Warman, of Iowa, gave this graphic account, and later added : "Among other memorable rides was one to the beautiful Gorge, the narrows of what is known as Victoria Arm, (an extension of Victoria Harbor), through which the tide waters rush, at certain stages, with torrent-like velocity, forming what we never saw before, a reversible waterfall."

Mr. Stewart Gordon has thus apostrophized Victoria :

ROCK-RIBBED city of the Western sea,
Who could not tune his lyre in song for thee!

With solemn castles gazing 'cross the sea,
With grand Olympics smiling back at thee,

You float in Nipon's soft, salubrious breeze,
A tropic island in the northern seas,

A full-blown rose of old Victorian days,
And loath to leave your cherished mother's ways.

Enriched with all the century can give,
You still take time to think and feel and live.

As ripples in a treasure laden stream,
Gather the gold-dust born through shade and gleam,

So thou hast sifted well the flowing tide
Of ruthless Western wealth and Eastern pride.

Upon the "Lion's" mane you safely cling
Nor fear the rustle of the "Eagle's" wing.

O portal fair to Yukon's oil and gold,
Prize well the envied vantage ground you hold !

O seagirt goddess, rich in mead and mine,
Guard well "Britannia's far-flung battle line !"

Thus noble songs may be sung about this Western city. To Canadian visitors it appeals in a special way, awakening patriotic aspirations. But after all, its charm, like the perfume of its violets, is indescribable.

May Hamilton.

(To be continued.)

Conservatory Announcements and Events

J. Persse-Smith, Mus. Doc., of Dublin, Ireland, who has been appointed a member of the Conservatory organ and vocal staffs, was for many years conductor of the Dublin Musical Society. In the latter capacity, owing to frequent contact with the leading vocalists of the day, he gained valuable knowledge of their methods and traditions. Dr. Smith has been very successful in preparing pupils for light and grand opera, and many of those whom he has taught have secured positions on the stage. His period of studentship included five years on the continent. At the Royal University of Ireland he was for many years examiner in the departments of voice and organ.

. "Salvator," a new Christmas Oratorio by Mrs. Gardiner Harvey, who has studied at the Conservatory, was presented with great success at Guelph on December 18 and 19. Commenting upon this production the Herald of that city says in part : "The words of Mrs. Harvey's Oratorio are mostly taken from the Bible, Milton's 'Ode to Nativity,' and some well-known Christian hymns. It is in two parts : (1) The Promise of the Saviour ; (2) The Advent, or coming, of the Saviour. The first part contains prophecies of Christ's coming and the glories of His kingdom ; the

second, a description of the events that heralded and followed His birth up to the time of His presentation in the Temple. The plan laid down is admirably carried out. It begins with a fine tenor solo, 'Listen, Ye Isles,' admirably sung by Mrs. A. D. Williams, and ends with that grand hymn, 'Hail to the Lord's Anointed,' sung with fine effect by the full body of soloists and chorus. The setting which Mrs. Harvey has given this hymn is one which brightly expresses praise, joy and gladness.

The choruses are replete with the melody and harmony for which Mrs. Harvey has deservedly earned so brilliant a reputation. The beauty of the harmony was noticeable in the exquisite blending of the various parts. Especially was this the case in the chorus 'Sing and Rejoice,' with the quartet and alto solo beautifully rendered by the full chorus and Miss Hunt, Mrs. Williams, and Messrs. Williams and Howell. Mrs. Harvey's wonderful knowledge of all the intricacies of the most severe forms of composition was fully demonstrated in the Choral Fugue, 'From the Rising of The Sun.' In this the voices were heard in turn dealing with the subject and answering each other. Considerable contrapuntal skill was shown in this. Those best qualified to judge deem this fugue to be the finest number in the whole Oratorio. Most suitably has Mrs. Harvey introduced the Carols. 'Fair, The Night' is the one which will most probably linger in the memory the longest as it is particularly bright and pleasing. By these carols Mrs. Harvey is following the best authorities. They are of the greatest antiquity, being sung by Christian communities as long ago as the fourth century. Further, Bishop Taylor says that the oldest carol was that sung by the heavenly host when the birth of the Saviour was announced to the shepherds at Bethlehem. The fact that they are usually sung at Christmas, and are sometimes called 'Noels,' seems to bear this out. In the recitatives for alto, tenor, and bass, splendid work was shown both by the composer, and the singers, Miss Kelly, and Messrs. Murray and Howell."

The London (Eng.) Musical Times of December, 1905, contains this interesting paragraph :

"Miss Edith Miller, a Canadian contralto possessing a rich-toned voice of extensive compass, made a very successful début at Aeolian Hall on November 3. Miss Miller, who hails from Manitoba, studied first at the Toronto Conservatory and afterwards with Mr. Randegger in London, and Madame Marchesi in Paris. Her program contained examples of many schools, and her interpretations bore witness to musical and dramatic intuitiveness."

Concerning the same event "Lally Bernard" writes to the Toronto Globe :

"Last evening, another crowded house welcomed Miss Edith Miller, who gave her concert at the Aeolian Hall, in Bond street, in that beautiful room which is so perfectly lighted, and presents a pleasing harmony of dark oak-leaf green, with creamy-tinted walls and ceiling. Miss Miller comes from Portage la Prairie, and is well known to the Toronto public. I had heard her a few years ago in Toronto, when her voice was a deep contralto of great power, and her performance last evening was a distinct surprise, for her voice is now an exceedingly rich mezzo, and she sings with a finish and excellence which commanded the attention of the audience from start to finish. Miss Miller has a decidedly good stage presence, and, dressed in a frock of pale shimmering pink, she made an agreeable impression as she came forward after numerous recalls to receive the masses of bouquets sent by her many admirers. There was quite a noticeable gathering of Canadians present, Sir Gilbert and Lady Parker, accompanied by Lady Aberdeen, took their places in the front row ; Mr. Taylor, the former manager of the Bank of Montreal, in London, was present with Mrs. Taylor and a party, and Dr. and Mrs. O'Reilly, from Toronto, were also among the many Canadians one recognized."

The Bi-Monthly records with regret the death, on December 10, of an esteemed member of the Conservatory staff, Prof. Masson. "A native of Paris, Prof. Masson came to Toronto some fifteen years ago," to quote the Globe of December 12 : "He was about 45 years of age and had been instructor in French, associated with Prof. Pelham Edgar for four or five years;

also lecturing at the Normal School. He was an able teacher and well liked by the students of Victoria and University Colleges. He had been unwell for several months, but remained at his work till last Wednesday. His death was due to paralysis."

William Finlay, the Conservatory's honorary representative in Hamilton, died suddenly on December 21. He was well and favorably known in musical and business circles and his death will be deplored.

Miss Gertrude Lowry, pupil of Dr. Ham, has received the appointment of contralto soloist at the Church of the Redeemer, and Mr. G. W. Ross, another pupil of Dr. Ham, is now tenor soloist at St. James' Cathedral.

Mr. and Mrs. Tripp spent the Christmas holidays in New York, Miss Gordon in Montreal, Miss Denzil in Ottawa and Miss Shepherd in New York, while other members of the faculty took short trips or remained in Toronto.

Miss Denzil and the young ladies in Residence were "At Home" to their friends on Wednesday, Dec. 13th, when the hours from four to seven passed all too quickly.

Miss Annie H. Mottram (graduate, 1901) is now living in Pasadena, California, where she has many pupils and is soprano soloist at the Western Congregational Church.

At Trinity Methodist Church, on December 4, Miss Edith C. Miller, organist, who is a Conservatory graduate, took part in an attractive program. The numbers include Vanderwater's "Penitent," and the soprano solo and chorus, "Sing, Oh Heavens," in both of which Miss Jennie E. Williams' voice was heard to advantage, while Miss Miller's interpretation of the Overture to Mendelssohn's "Midsummer Night's Dream" was very effective on the organ.

Under the direction of Miss Helene How, graduate of the Conservatory, Mr. B. H. Carman and Mr. F. S. Phillips recently gave the first of an artistic series of concerts at Brampton, Ont.

On December 9, a creditable recital was given by pupils of the piano and vocal departments, the teachers represented being : Donald Herald, A. T. Cringan, W. J. McNally, Mrs. J. W. Bradley, J. D. A. Tripp,

R. S. Pigott, Dr. Albert Ham, Dr. Edward Fisher, and A. S. Vogt.

An organ recital of special interest took place in the Music Hall, on December 2. Teachers whose pupils participated were : Jessie C. Perry, R. S. Pigott, A. S. Vogt, J. W. F. Harrison, Mrs. Drechsler Adamson and Dr. Albert Ham. This was the program :

Lemmens .....Marche Pontificale
Mabel Angel

Freyer .....Fantasie, F Minor
Norman Ives

E. A. Macdowell (Vocal)..Long Ago
As the Gloaming Shadows Creep
Brenda Smellie

Guilmant ..... Fackelzug
Luella Knapp

Mendelssohn ..... Second Sonata
Grave, Adagio, Allegro Maestoso E Vivace, Fuga
T. Herbert Parry

Wieniawski (Violin) .....Romance from 2nd Concerto
W. George Rutherford

Guilmant..... .....Marche Religieuse
Ina Spenser

Saint-Saens ..... Fantasia, E Flat
Daisy Faed

Rubinstein (Vocal Duet) ..... Wanderers' Nachtlied
Sang das Vogelein
Miss E. Gertrude Lowry and Miss Marion Lewis

Lemaigre ..... Marche Solennelle
A. E. Redsall

Widor ..... Tocatta in F (5th Symphony)
W. H. Hungerford

Pupils of Mr. Vogt presented the ensuing representative program in the Music Hall on the afternoon of December 20 :

Bach ..... Italian Concerto, Andante, Presto
Mabel B. Will, A.T.C.M.

Chopin ..... Ballade in G Minor, Op. 23
Jessie Allen

Liszt ..... Sonnet de Petrarca, No. 123
Lillie Shannon

Macdowell ..... Barcarolle, Op. 18

Wagner-Liszt ..... "Liebestod" from "Tristan and Isolde"
Walter H. Hungerford
Liszt ..... Concert Etude, in D Flat
Eugenie Quehen, A.T.C.M.
Moszkowski..... .... Valse in E. Op. 34
Liebeswalzer, Op. 5
Ernest Seitz
Verdi-Liszt ..... "Rigoletto" Fantasie
Wilma Warne
Schütt ..... Romance in G Flat, Op. 43, No. 2
Sydney Clubb
Moszkowski .... Valse in E, Op. 34
Ethel Y. King
Dennee .... Mountain Scenes, Op. 30
The Placid Lake
Forest Sounds
Sprites of the Glen
Mabel B. Will, A.T.C.M.
Brahms ..... Scherzo, in E Flat Minor, Op. 4
Eugenie Quehen, A.T.C.M.

Commenting on this event Saturday Night says: "A piano recital of exceptional merit was given at the Conservatory of Music on Wednesday afternoon last by several pupils of Mr. A. S. Vogt. The recital introduced several performers who had not previously appeared publicly, besides some who are recognized as among the most brilliant and artistic of our resident soloists."

Elizabeth Topping, the gifted pianist, presented the following excellent program in the Music Hall on December 6:

Bach ..... Chromatic Fantasie and Fugue
Schumann .... Novelette in F Sharp Minor
Burmeister ..... Persian Song
Weber ..... Perpetuum Mobile
Chopin..... .... Variations in B Flat, Op. 12
Schubert-Liszt .... Morgenstandchen
Schubert-Liszt ..... Gretchen am Spinnrade
Schubert-Liszt .... Erlkonig
Beethoven ..... Concerto

H. M. Field gave able assistance at the second piano in the final number.

Home and Foreign Notes

Massenet's new opera, "Cherubin," will soon be presented at La Monnaie, Brussels.

Marie Hall, the wonderfully gifted young violinist, recently played before Queen Alexandra, at Buckingham Palace.

Amy Castles, an Australian soprano, has sung with success in London, Eng., this season.

Harold Bauer, the pianist, will play at New Orleans on January 15. His many engagements cover a wide territory.

Mme. Emma Eames' first American concert tour, which proved very satisfactory, terminated at Boston on December 30.

Mark Hambourg's recital in December at Queen's Hall, London, Eng. realized over $1,000 for the suffering Jews in Russia. Queen Alexandra was present at a concert, in aid of the unemployed, at Albert Hall, on December 19. The latter event was organized by C. P. Little, London correspondent of the New York Herald's Paris Edition.

This interesting announcement has been made in New York: William C. Carl has formulated plans for the lectures he will deliver at the Guilmant Organ School on the "Oratorios and Their Traditions." Each event will be illustrated by a vocalist, and the artists already engaged are Kathrin Hilke, soprano; Effie Stewart, soprano; Adele Laeis Baldwin, contralto, and

Premier Haultain's Opinion

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Regina, Aug. 29, 1904.

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Edwin Wilson, baritone. There will be four lectures, and the oratorios chosen are "The Messiah," "Elijah," "Creation," and "St. Paul." The course is open to all students of music, and the plan is so broad and comprehensive that it will interest organists and choirmasters as well.

It is learned with deep regret that Mrs. J. Harry Wheeler, wife of the well-known New York vocal teacher, died last month. Mrs. Wheeler was an exceptionally talented pianist, and at one time studied with Joseffy.

Towle's Magazine, which is published monthly in Chicago, continues to print many interesting articles and pictures in reference to art and music, and reflects much credit upon its editor, Mary Towle Davis. The letters of Nora Kathleen Jackson, Canadian representative, are well written and comprehensive.

Otie Chew, assisted by Georges Lauwerymns, accompanist, gave a remarkably artistic violin recital at Association Hall, Toronto, on the evening of January 8.

J. D. A. Tripp played with his accustomed success at Gerhard Heintzman Hall, Toronto, on the evening of December 13, when other prominent artists who took part were Mrs. O'Sullivan and Robert Stuart Pigott.

An attractive program arranged by Miss Melvin Jones was given at the residence of Senator Melvin Jones, "Llawaden," on December 11, under the auspices of the Strathcona

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TREATISE ON HARMONY
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PART II.
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Both Parts bound in cloth boards

Chapter of the Daughters of the Empire. The performers were Mrs. H. C. Osborne, Mme. Albertini, H. M. Field, R. S. Pigott and Paul Hahn.

Clementine Varney, soprano, assisted by Georgie Turner, violinist, will give a recital in the Montreal Art Gallery on January 24. The French pianist, Raoul Pugno, will play at Windsor Hall on January 16. Otie Chew, the violinist, has been engaged as soloist for the symphony concert at the Academy of Music on January 12. Other events in the Canadian metropolis include a series of organ recitals on Saturday afternoons until Easter, by W. Lynwood Farnham, of the Church of St. James the Apostle; Amy Murray's Scottish recitals at the Art Gallery on February 1 and 2, in aid of the Victorian Order of Nurses; Ben Greet and his company at His Majesty's Theatre, for the week beginning on January 29, and Mme. Kirkby-Lunn's recital at His Majesty's Theatre on February 6.

A Women's Musical Club has been organized this season in Vancouver. Eleanor Dallas Peter, Mus. Bac., and Mrs. Henshaw (Julian Durham) are among its chief members.

Eva Gauthier, a protégée of Lady Laurier, has accepted an engagement to sing at Mme. Albani's concerts in Australia, the United States and Canada.

Whaley, Royce & Co. have issued the first number of an attractive monthly publication entitled "The Musician."

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Edmund Burke, formerly of Montreal, has made a successful debut in grand opera. His first appearance was in "La Juive" at Montpelier, France, and so great was his success that he has signed an engagement for the remainder of the season. Mr. Burke's repertoire will include Friar Laurent in "Romeo and Juliet," Philemon in "Philemon and Baucis," Mephisto in "Faust," and important roles in "Traviata" and "Rigoletto." Already he has sung in grand opera at Nimes, Beziers, and Celte, as well as Montpelier.

When "Gotterdammerung" was presented early in the present month at the Metropolitan Opera House, New York, Mme. Nordica averted a panic by putting out a fire caused by the spilling of some wood alcohol from a chorus woman's torch.

Owing to the disturbances in Russia, Ysaye, the violinist, has abandoned a two months' tour of that country.

Kubelik on one occasion was heard in informal audience by the President and his family. "It is impossible to imagine anything so beautiful as his playing," was Mr. Roosevelt's remark.

The choir of the Basilica, Ottawa, as a surprise to Archbishop Duhamel, who has been visiting Rome, will spend $1,000 in improvements on the organ.

William Becker, the American pianist, was given a very enthusiastic reception last month in Munich.

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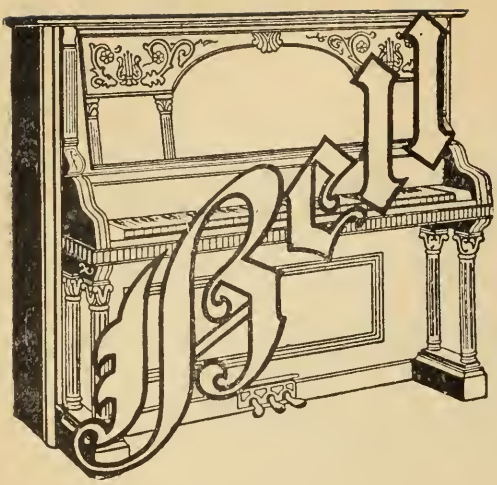

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Something New

A thoughtful person in a distant Province recently stated that in re-reading the writings of a certain friend, there always seemed to be something new in them.

In his preface to the tragedies of Aeschylus, Paley remarks : "In numerous passages of the poet there is literally scarcely a word that does not involve a doctrine, a metaphor or a meaning that lies below the surface.

Similar truths apply to art as well as literature. What is that small, dark painting ? It means nothing. But look again and learn an unexpected secret.

And music—Is this symphony always the same symphony ?

Nature, too, has her revelations. Someone gazed out into the night, and lo ! there were unheard of stars in the sky. Then he looked down to earth, and found a Heavenly message in a violet and its perfume.

Byron saw something new in Nature when he likened two rocks, "where the swift Rhone thus hath cleft its way," to "Lovers parted in haste, whose mining depths so intervene that they can meet no more."

And has not Shelley, in his "Cloud," called the Moon "That orbèd maiden with white-fire laden," and a rainbow "The Triumphal arch through which I march" ?

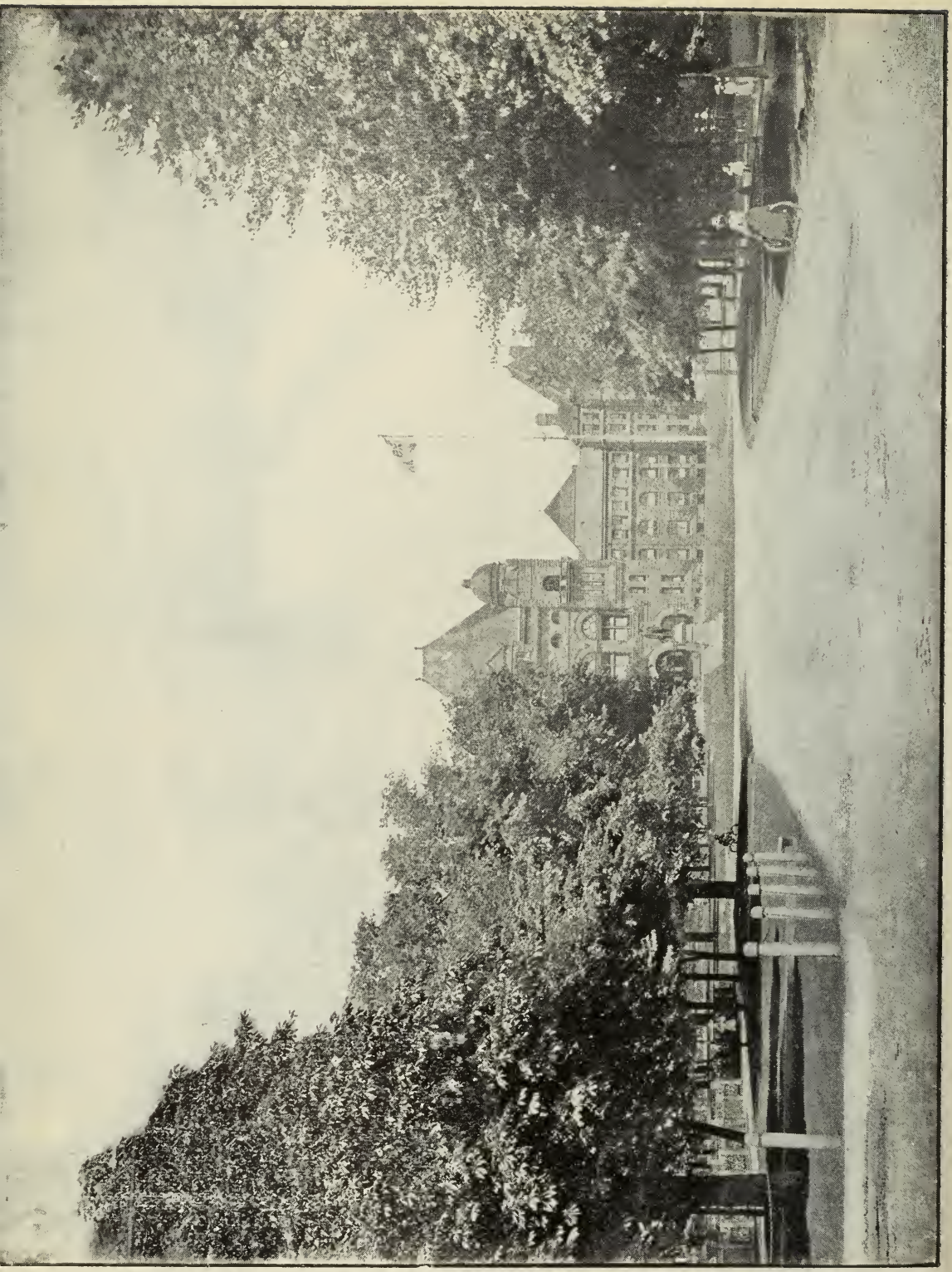
But it was Keats who found a "solution sweet" when he sang of the mingled odour of violet and rose.

Who would not thus be a poet,—in spirit, if not in name ? Who would not know the joys of true discovery ?

The Soul That Understands need not suffer the stress of monotony. In a word, a song, a flower lingers something new for such an one.

There are many things to fathom beside the sea.

—May Hamilton.



QUEEN'S PARK AND PARLIAMENT BUILDINGS
(Looking north from the Conservatory of Music)

National and Individual Development

Mme. Johanna Gadski's views regarding music in America.

IF individuals in America develop their musical talent as America has developed hers as a nation there is no telling what will be the result. I feel I cannot help saying this to all those women who sing, because, although it is not a part of practical advice to singers, it is a deep feeling that we foreigners have about you American singers.

Some years ago I came to this country first to sing, and it would sound absurd if I should give you a truthful comparison between the artistic atmosphere of America then and now.

I heard many of you maids and matrons who sing, and I had the pleasure of singing to thousands of you from San Francisco to New York, but in my most happy moments I never thought your musical side would so develop as it has.

It seems almost foolish for me to give you any advice when I remember how you have improved all by yourselves.

I could sing a delicate aria that the music lovers of the old world would quickly know and vigorously applaud ; in the States these arias were noted by the few and never by the many.

To-day, a great audience of 5,000 people will sound out a great applause the moment this aria has died away from the orchestra.

You see, to-day you Americans know absolutely what is good and fine in music ! It has taken you a few years to learn what it took Germany a quarter of a century to learn.

I frankly admit that it takes you American singers, as amateurs and music lovers, twenty years to know what it took old Europe a century to learn.

Then why should you not learn to be a great singing nation ?

And this is my first advice to you who sing, right here !

You yourselves should sing more than you do ! You listen too much !

You should lead the way to be a singing nation.

You have the best in the world to learn from. All the great artists in the world are brought to your door. Your three great eastern cities are—what do you call it in politics—the 'open door ;' yes, that is it. You are the open door to all great musicians. Everyone who has a great voice abroad says, 'Let me, too, go to New York and Philadelphia and Boston.'

Your opera houses are great and fine. You have behind the stars a wonderful ensemble of talent—men and women who sing the second parts as they have sung the first parts in the Royal opera houses—but, you do not go home and sing the songs of the opera together in the family as you should.

It is this family singing that makes a great musical nation.

In Germany, in France, in Italy, the young women and men of the family sing together all the great arias from the operas. And so good music is a part of the education.

They would laugh at you if you told them that you would never sing the 'Pilgrim's Chorus' from 'Tannhauser' because you have heard it so magnificently done at the Academy of Music, and that you would feel mortified to attempt it.

Laugh? Of course they would laugh !

Watch these artists when they are singing, see how they dwell on certain notes, how they interpret certain passages, and then when you go home get to your piano the next day and sing it over by the knowledge you have gained.

After awhile you will find that you and your quartette discuss the singing of the artists just as you would discuss the talk of friends at a dinner table.

If you do not live in one of the great cities, and cannot hear the great operas each week, then practice

your singing each day as well as you can. You Americans travel so much on your great railroads that I believe I could write to no one who does not get a chance at the operas ; if not the operas, then your many concerts and your orchestras, where all the great music is played and played so intelligently.

If you do not try your voice a little each day it will be your master, and not you its master.

You will have learned from your teacher the way to use your voice ; not to tire it, and the way to place it so the best tones in it may be brought ; and if you do not cultivate this each day, after awhile the tones will get misplaced and you will find that you get hoarse or that your throat gets tired after the least little singing.

If you have enough lessons to keep you from this fault you should never hesitate to use your voice with reason.

If anyone asks you to sing, don't refuse because you are not a splendid singer, for I say to you very earnestly that if you American women do not carry back into the home circle all you have absorbed at the fine operas you will not grow as quickly as you want.

You build great opera houses and it is through you women that the grandest music has become familiar to everyone in this country, and now it lies with you to use your own sweet voices more constantly.

Make singing a feature of social life, and keep your own voice in such good condition that you will always prove a ready pleasure to your friends.

Do not keep your voice for the applause of strangers, but exercise it every day in the home circle.

Then some member of the family would sit down at the piano and they would all sing the sonorous chord from the chorus, even to the old father and the little sister.

They would not stop to wonder if they had fine voices. They would not compare their voices with the great masters of music. They would sing because they enjoyed it and because it was a habit.

You American women who sing are too ambitious. You want to go on the stage or to sing in great con-

certs, but you won't sing every night in the parlor just for love of the sound.

Every woman cannot be a great singer, but there is no reason why she should keep her sweet voice from being heard as often as her friends want it.

You American girls have so much that is great over here that you do not like to be humble, and so I go to houses where there are many sweet-voiced young ladies who say, 'Yes, I have studied music, but I do not sing much. It is a waste of time, for I will never be very fine. I haven't enough voice.'

And so the piano keeps closed and the sweet-voiced girl lets the voice she has, become really nothing for want of a little care—and for a little humility !

Yes, I shall say just that ! A little humility is all you need to give yourself and your friends many beautiful hours.

The only way that America can really progress in her great musical strides is for the women to make music the centre of the home-life as they now make books and art. And I verily believe that it is the women who have accomplished this wonderful development in appreciation of great music, as is shown by the season of opera in your great cities.

And it is because you American women grasp the intellectual part of music so quickly that you have lured to your cities to-day the great artists of the world.

But there again is the trouble.

The American women are so intelligent that they will keep on comparing each year and say : Because I can't sing in a great manner I won't sing at all.

You have good voices, you sing well, but you will not give enough time to it.

I should earnestly advise each one of you girls who sing, to sit down at the piano for just an hour each day or night and sing something. A ballad, an operatic air, or call in other members of the family and make them join you in some of the great choruses.

Teach your brothers how to sing and have a quartette of your own that you may go over the operas the next day after you have heard them sung by a great company the night before.—Philadelphia Press.

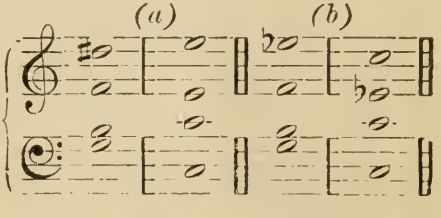
A Treatise on Harmony

Dr. J. Humfrey Anger's preface to his new and valuable book for Harmony Students.

(Continued)

THE difference in the mental effect of the chords at a and b, to which reference was made above, is due in part to the difference between G and D sharp, which is an augmented fifth, and G to E flat, which is a minor sixth ; in the latter case the interval is consonant, in the former, it is dissonant. This difference in effect will be readily appreciated if the natural resolutions of these chords, shown at a and b, Ex. 3, are played on the piano. The progression at a is tinged with joy, that at b with sorrow. A veritable illustration of musical antithesis. Now, effects such as these are as readily appreciated with the eye as with the ear by the true musician. Beethoven, it is well-known, wrote his greatest works while suffering from total deafness. He, with the eye alone, could appreciate the majestic harmonies of the choral symphony. It is therefore hardly right to suppose that the great composers wrote one thing and intended another ; and it is hardly just to claim that they heedlessly or needlessly sacrificed correct notation for convenient notation. Examples of incorrect notation doubtlessly do occur occasionally, but they are very rare indeed in the works of the best composers ; even the well-known precadential chord in the Andante of Beethoven's Sonata Appassionata (measure 6), in which the consecutive fifths are hidden from the eye, only by the notation employed, can be explained, and the composer absolved from the sin of incorrect notation.

Ex. 3.



It may be claimed that certain chords can only be explained as chords of the eleventh or thirteenth ; to this the author would lay a counter-claim, that such

chords do not exist in the works of Bach, of Beethoven, or indeed of any of the old masters; for surely these great composers wrote in accordance with some theory, and it has been shown that this was not the Day theory. Furthermore, this theory is even more inadequate when applied to modern compositions; for C-sharp is employed as freely as D-flat, D-sharp as E-flat and G-sharp as A-flat, in the key of C major at the present day. The old cry of "incorrect notation" is no longer plausible; it is little short of an insult to the good composer; and the day has now come when the theorist must be prepared to account for all such chromatic progressions.

A modern author* of a valuable work on harmony, says that he bases his system "on the Diatonic, Chromatic, and Enharmonic scales, and ventures to prophesy that the Text-book of the future must and will follow some such plan, in order consistently to explain modern combinations, which, under the theoretical systems at present in vogue, require a wrong application of the laws of acoustics, and a complex multiplication of roots." With these sentiments the author of the present work is in perfect accord, and the theory which he advances to meet these modern requirements will be propounded in Part III. of this work. Here it will be shown that the complete key of C major, the material, so to say, at the command of the composer, may be obtained by the formation of a series of primary ninths, commencing, like the Day theory, with the tonic as the original generator of the key; this is followed by a primary ninth on the dominant, as the fifth of the tonic, and this by another on the supertonic, as the fifth of the dominant. So far this is in keeping with the Day theory. "The reason," to quote Dr. Day's own words, "why the tonic, dominant, and supertonic are chosen for roots, is because the harmonics in nature rise in the same manner; first the harmonics of any given note, then those of its fifth or dominant, then those of the fifth of that dominant, being the second or supertonic of the original note. The reason."

*Dr. Charles Vincent, author of "Harmony, Diatonic and Chromatic." The theories on the origin of the Chromatic element in modern music, advocated in the present work, differ considerably however, from those of Dr. Vincent.

and to this the author would draw particular attention, "why the harmonics of the next fifth are not usedis because that note itself is not a note of the diatonic scale, being a little too sharp (as the fifth of the supertonic), and can only be used as a part of a chromatic chord." The latter part of this quotation may be, and is, perfectly true from the standpoint of acoustics ; but acoustics and equal temperament are by no means one and the same thing. B-flat, for example, as the minor seventh of C, is also out of tune (again a little too sharp,) with B flat the seventh harmonic of the generator C, nevertheless it is the out-of-tune note which is employed in equal temperament ; and again, even the major third of art is not perfectly in tune with the major third of nature.

Another, and an interesting illustration of this point will be seen in the major and minor tones. The interval between the first and second degrees of the major scale, is a major tone, with the vibration ratio of 8 to 9, while the interval between the second and the third degrees is a minor tone, with the ratio of 9 to 10. Now the first and second degrees in the key of D, for example, are exactly the same, according to the laws of equal temperament, as the second and third degrees in the key of C ; wherefore, if the note D has, say, 288 vibrations, then the note E, in the key of D, will have 324 vibrations, whereas in the key of C this self same note, E, will have only 320 vibrations. Theoretically this is a fact, practically it is absurd. The difference between theory and practice in this and in similar instances, may be explained on the grounds that the demands of equality in art have necessitated the sacrifice of inequality in science. Even supposing that the violinist and the vocalist can exemplify the difference between the major and the minor tone, the effect would not be in accordance with the principles upon which the modern major diatonic scale is constructed ; for the fundamental principle of this construction is equality, the octave being divided into twelve mathematically equal semitones.

In the old meantone, or unequal temperament system, the semitones were not all equal, with the result that certain keys, called "wolves," could not be em-

ployed at all; when, therefore, the "Wohltemperirtes Klavier," in which there are preludes and fugues in every key, made its appearance, the old system gradually passed away, and equal temperament became, and has since remained, the definitely established system.

Returning now to the point in question, since all the semitones are exactly equal, it follows that all the perfect fifths will also be equal, and equal in every respect, for it is upon this very principle that the modern system of scale construction is based, every new scale being the exact counterpart of the last, exact in every particular except that of pitch alone. It will, therefore, be seen that the fifth of the supertonic, which Dr. Day states is "a little too sharp," cannot be the same note as that which is employed for the submediant in the modern major scale, all the fifths in which are equal.

(To be continued.)

National Chorus Concert

UNDER Dr. Albert Ham's able direction the National Chorus presented the ensuing program before a large and enthusiastic audience at Massey Hall on the evening of January 29:

Prelude to Lohengrin ..... Wagner
Orchestra.

Part Songs...The Silent Tide (unaccompanied) Pinsuti
Alan-a-Dale (with orchestra) ..... Lloyd

Prize Song from "Die Meistersinger" ..... Wagner
Orchestra.

Cantata ....."The Flag of England" ..... Bridge
Soprano Solo, Chorus and Orchestra.

"A Song of Peace" ..... Sullivan

"The Crusaders" ..... Pinsuti
Chorus and Orchestra.

"Sounds of the Forest" from Siegfried ..... Wagner

Good Friday Spell—from "Parsifal" ..... Wagner
Violin Solo—David Mannes.
Orchestra.

Ride of the Valkyries—from "Die Walkure" .....Wagner
Orchestra.

"Hail, Bright Abode"—Tannhauser ..... Wagner
Chorus and Orchestra.

The chorus sang with much expression and finish, reflecting great credit upon the conductor and other officers of the Society. Directed by Walter Damrosch, the New York Symphony Orchestra gave most acceptable assistance. Special mention must be made of the ovation won in "The Flag of England," by Helen Davies, soprano, a gifted pupil of Dr. Ham.

On January 30 another successful concert was given under the same auspices, but the chorus did not take part in the program. The orchestra contributed the numbers and Marie Hall, the English violinist, made her third appearance in this city, again winning high praise for her remarkable violin playing.

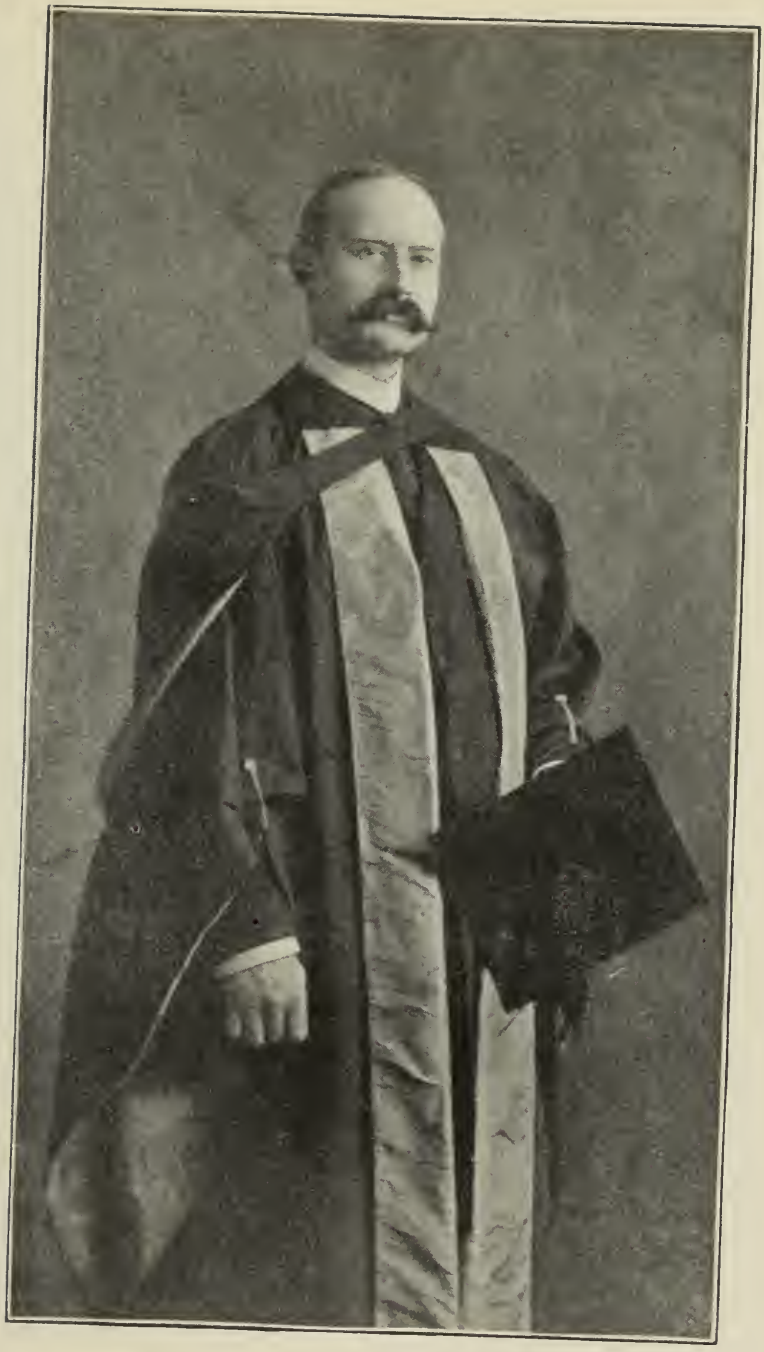
ANTON Seidl used to get his players (and, consequently, their audiences) interested in the pieces they were rehearsing by making interesting remarks about these pieces and using picturesque comparisons. That was Hans von Bulow's way, too. When he was rehearsing Weber's 'Oberon' overture, Herr Laser tells us, he said to the players: "Imagine that Oberon is going to give the elves a grand festival. He gives his horn player orders to sound the invitation signal. As this is not heeded at once, he has the signal repeated, somewhat louder (some conductors make the mistake of having this second call played very softly, like an echo; but Weber knew very well that there is no such long pause between a call and its echo). At last the guests arrive hastily. But gentlemen," Bulow continued, when the piece had been tried over, "you are making this sound like a regiment of heavy artillery! Remember that we are concerned with elves." Other useful hints were given, and the result is thus summed up by Herr Laser: "The Americans have a saying, 'Nothing succeeds like success'—and the success of the 'Oberon' overture under Bulow's direction was enormous. The audience shouted for joy and applauded until the whole work was repeated."—The Springfield Republican.

Humfrey Anger, Mus. Doc.

THE Bi-Monthly takes pleasure in presenting a likeness of Dr. Humfrey Anger, instructor in the Conservatory's important department of theory and composition. The career of this eminent musician has been both interesting and distinguished. In 1902 the honorary degree of Doctor of Music was appropriately bestowed upon him by Trinity University, Toronto. Lately he has been writing an able and useful "Treatise on Harmony," the preface of which the Bi-Monthly is now printing in serial form. Of his many achievements details are given in the ensuing account of his life.

Dr. Anger was born in Berkshire, England, in 1862. He early evinced a decided taste for music and in 1880 became an articled pupil to an eminent musician, Cedric Bucknall, Mus. Bac., Oxon., Organist of All Saints' Church, Clifton, Bristol. His first appointment was as organist and choirmaster at the parish church of Frenchay, near Bristol. While there he won the gold medal offered by the Bath Philharmonic Society for the best cantata for soli voices, chorus and orchestra, the judges being Sir A. Sullivan, Dr. A. C. Mackenzie and Eaton Faning. The cantata, a setting of Psalm xcvi., was performed at Bath in the following year with a full orchestra and chorus of 200 voices under the composer's baton, and was enthusiastically received. This work also was given in Toronto under his direction at the Jubilee Concert of the Philharmonic Society, in 1897.

Dr. Anger having matriculated at Oxford in 1884 proceeded to the Degree of Mus. Bac. in 1889. He is also a Fellow of the Royal College of Organists and has been successively assistant master at Surrey County School, Cranleigh, and organist of Ludlow church, Shropshire, for which place he was selected out of no less than one hundred candidates. While in this latter position he became Conductor of the Ludlow Choral and Orchestral Society, which had been in existence for over thirty years, and during the two seasons of his residence conducted "Judas Maccabaeus," "Ode to St. Cecilia" (Handel), "Hear my Prayer" (Mendel-



DR. HUMFREY ANGER

ssohn), "The Erl King's Daughter" (Gade) and various minor works. In 1892 he was elected a member of the Incorporated Society of Musicians and was subsequently chosen by ballot to sit on the Council of the South Midland section. Shortly after his appointment to the professorship at the Toronto Conservatory of Music in 1893 he was made one of the examiners in music for Trinity University. Want of space prevents giving a detailed list of the various works he has composed, but among others may be noted "Bonnie Belle" (prize) madrigal for six voices ; "All on a Summer's Morning," madrigal for six voices ; Evening service in C ; Impromptu for the piano ; Concert Overture for the organ ; Minuetto Scherzoso for the organ ; "Trelawny," a glee for male voices ; three Christmas carols ; Confetti (a wedding dance) and the afore mentioned setting of the 96th Psalm for chorus and solo voices. Dr. Anger is also the author of a scholarly text-book on "Form in Music." He has delivered in Toronto a course of public organ recitals, six in number, illustrating the development of organ music since the 16th century, with explanatory lectures. These events were enjoyed by all who had the pleasure of listening to them and stamped him at once as a man of great musical culture and erudition. His lecture on the Early Piano has proved to be remarkably popular. He was appointed conductor of the Toronto Philharmonic Society and president of the Clef Club, being one of the original founders of the latter organization.

There are varied elements in Dr. Anger's character. He is an excellent billiard player, in which he follows the lead, we were going to say, takes the cue, of his beau ideal of a musician, the great Mendelssohn. He has shown himself to be expert in golf, chess, cricket and tennis, thus putting into practice his theory that musicians should not be one-sided.

Mrs. Humfrey Anger is not only a charming woman, but an admirable musician, the emotional qualities of her piano playing being especially noteworthy. She is thus enabled to take a sympathetic interest in Dr. Anger's professional projects. Her teachers were Mr. Field and Mr. Hunt, and a number of Conservatory concerts have been graced by her performances.

Mendelssohn Choir Concerts

Strangely doth this music move us,
As it rises boldly upward,
Gladdening e'en the stars above us.

—Heinrich Heine.

THE Mendelssohn Choir concerts have come and gone. But the mighty influences of artistic awakenings and patriotic inspirations leave their lasting trace. To Mr. A. S. Vogt, founder and conductor, chief credit is due for the remarkably fine results obtained. An account of the various events is given as follows by the New York Musical Courier of February 28 :

One of the most important of Canadian musical festivals took place at Massey Music Hall, in this city, last week, when the Mendelssohn Choir, directed by A. S. Vogt, gave its annual series of concerts. The singing of the chorus was characterized by exceptional beauty of tone, certainty of attack and nobility of expression. Able assistance was contributed by the Pittsburg Orchestra, which shared honors with the choir. Emil Paur conducted the orchestra.

The program for the first concert, on February 13, was as follows :

Overture, Coriolanus, op. 62 ..... Beethoven
Motet, By Babylon's Wave, Psalm 137 ..... Gounod
Hymn of Triumph, How Blessed Are They ..... Tschaikowsky
Prelude and Glorification, from Parsifal ..... Wagner
Motet, Adoramus Te ..... Palestrina
Baritone Solo and Chorus, The Hero's Rest, Die Vatergruft ..... Cornelius
Herbert Witherspoon and Mendelssohn Choir.
Scene from The Bavarian Highlands, op. 27, No. 1, The Dance, Sonnenbichl ..... Elgar
Mendelssohn Choir and Pittsburg Orchestra.
Rhapsody, No. 2 ..... Liszt
Pittsburg Orchestra.
Choral Legend, Christ When a Child ..... Tschaikowsky
Mendelssohn Choir.
Dramatic Cantata, Olav Trygvasson, op. 50, for Soli,

Chorus and Orchestra (first time in Toronto)
Grieg

Isabelle Bouton, Contralto; Herbert Witherspoon, Bass; Mendelssohn Choir and Pittsburg Orchestra.

On Wednesay evening, February 14, a magnificent performance of Beethoven's "Choral Symphony" was given, under Emil Paur's baton. The singers had been thoroughly prepared by Mr. Vogt for this vast undertaking and the result was a great achievement.

Seldom, if ever, has anything so effective been heard in this city. Two other compositions were admirably contributed on this occasion, Mendelssohn's dramatic cantata, "First Walpurgis Night," and Tschaikowsky's motet, "Cherubim Song." Mr. Vogt conducted these numbers. The audience at this event, as indeed at the entire series, was very large and most enthusiastic. The various soloists again won well deserved applause. They were Corinne Rider-Kelsey, soprano; Isabelle Bouton, contralto; Theodore van Yorx, tenor, and Herbert Witherspoon, bass. Jessie C. Perry is the choir's regular and very efficient piano accompanist.

An orchestral concert was given on the afternoon of February 17, by the Pittsburg orchestra. Mr. Paur conducted, Luigi von Kunits was the solo violinist, and the program consisted of Weber's charming overture to "Oberon"; Tschaikowsky's symphony, No. 5; violin solo, from concerto for violin and orchestra, in E minor, Paur; "Love Scene" from "Feuersnoth," Richard Strauss (first time in Toronto); "Funeral March" from "Die Gotterdammerung," Wagner, and "Sigfried's Rhine Journey," Wagner.

At the final event, on Saturday evening, the selections were Mendelssohn's "Psalm 98"; "The Burial of Ophelia" (Symphonic poem), Bourgault-Ducoudray; chorus, "Dear, Can'st Thou Tell?" Brahms; symphonic poem, "Danse Macabre," Saint-Saens; chorus, "Love, Like a Beggar," Sydney Thomson; romance, "Bold Turpin," Sir Frederick Bridge; 'cello solo, "Variations sur un Thème Rococo," Tschaikowsky, played with expression and finish by Henry Bramsen; Schubert's "Unfinished Symphony," and Bizet's brilliant march and chorus from "Carmen," Act IV.

The Personal Note in Music

By Mrs. Franz Liebich

PERSONALITY is an integral part in the elements to be reckoned with. It is difficult to imagine a totally impersonal performer, yet to dogmatize or define how far the personal should obtrude or be effaced is a hard task, and can only be determined by the individuality of each separate player.

An actor is said to "create a part." One has never yet heard such a sentence used with regard to an executant and a musical work—and yet the procedure of each is not altogether dissimilar. A new concerto is given by its composer to a great musical artist: he studies it; ponders it, commits it to memory, then he presents it to a public of musicians and music-lovers. As yet it has lived only in its creator's brain; on the music-paper it is lifeless as regards sound and outward being. The performer endows it with an existence; he gives it a living soul; and thus it makes its way to the hearts and intelligences of thousands of listeners—instinct with its creator's personality; warm with the breath of his creative inspiration. But at the time of performance it possesses a kind of unequal dual existence; this double life will fluctuate more or less according to the executant who plays it. With one its Doppelganger, or second self, will loom large in the foreground; with another it will appear only as a faint accompanying shadow; in other words the personality of the interpreter will occasionally obtrude to the detriment of the composer, or it will be held in sufficient control to allow the characteristics and individuality of the creator to be pre-eminent. The deeper and richer the nature of an interpretative artist the easier will he adjust himself to the different idiosyncracies of diverse, many-sided composers. His own broad personality will enable him to sympathize with various minds and characters; it will give him

intuition and insight into the meaning of their tone-poems.

How often one hears it said that A plays Chopin and Schumann beautifully, but that his rendering of Beethoven is wanting in depth and amplitude ; or that B's breadth of thoughtful treatment of Bach, Beethoven, and other classical masters is wonderfully perfect, but that his idea of Schumann or any modern composers' music is cold and expressionless. What is it, if not the personal note exemplified in both A and B? The former having excess of the emotional temperament ; the latter too much intellectuality at the expense of the warmer qualities of heart and feeling. When, however, the balance is equal, and brain and heart are proportionate to the work demanded of them ; when restraint and reticence are therefore used in proper moderation ; and "the purple patches of passion" are allowed to show occasionally dark and ordered gradations of color and emotion, then is the interpretation perfect of its kind. In such instances the artist's personality is used as a means for eliciting the best that is in each separate creation of a composer's fancy.

The personal note used with discretion is a necessary adjunct to fine interpretation. A great artist has it under sovereign control; his use of it defies complete analysis. As well might one try to define the fragrance of a flower, the crystal clearness of the morning dew ; superlative art is just as intangible—as impalpable.—Musical Standard.

Midwinter Examinations

A LARGE number of candidates presented themselves at the midwinter examinations of the Conservatory, on January 30th, 31st, and February 1st. The following were successful :—

Pianoforte Department—Senior grade—Honors—Mabel F. Boddy (Oshawa). Pass—Nell McConnell and Lena Martin (Port Dover).

Intermediate grade—Honors—Margaret Haig and Margaret Macdonnell (equal), Marion McLean, Lily Hislop. Pass—Henrietta Wallace (Orangeville), Rita Benness.

Junior grade—Honors—Ernest D. Gray and Evelyn E. Phillips (equal); Alma Cockburn; Helen R. G. Gray and Mina Murray, Deer Park (equal); Ella Hudson. Pass—Mary Manser, Ethel W. Kirby (Oshawa), Pearl Scott, Vera S. Thompson; Jean Gordon (Tottenham) and Janet Fraser Kerr, Niagara Falls (equal); Ruby A. Fisk (Sutton West) and Victoria Maass, Preston (equal); Louise Clara Adams, Mary Richmond Brodie (Smith's Falls), Beryl Collins, Violet Lascelles, Irene Maynard (Port Hope) and Esther Saunders (equal); Ellen Malone (Pickering) and Marguerite Roether (equal); Mary E. Bracken (Orangeville), Effie Carr (Wroxeter); William Smeustes, Edna F. Mathison (Whitby) and J. Elinore Steele, Galt (equal).

Primary grade—First-class honors—Ruby Belle Riddell (Carlyle, Sask.). Honors—Marjorie W. Connor and Clara Woods, Audrie, Alta. (equal); Elmore Reaman (Concord); Dorothy Bright Marks and May Perrin, Wroxeter (equal); Marjorie Macorquodale; Arthur A. Burridge, Beatrice Florence Cameron, Muriel Meharg and Marion Scully (equal); Ina M. Smith (Guelph); Annie Mary Ferguson (Port Perry), Gertrude Jansen (Preston), May Macdonald (Guelph), Clara E. Powell (Guelph) and Maude Tilt, Goderich (equal); Mabel McClelland (Palgrave). Pass—Myrtle Gallagher (Harrowsmith), Erskine Keys and Lillian Lavery (equal); Jessie Kelly (Shakespeare), Mabel Steckley (Bethesda), and Blanche Windsor, Tottenham (equal); Mabel Curry (Newmarket), Struan Robertson and Marjorie McMahon (equal); Lillian Clark (Penville), Lottie Harris, Alma Learoyd (Islington), Beatrice Lloyd (Pine Orchard) and Edna Martin (equal); Allie Buchanan; Mona Hammell (Tottenham), Margaret McDougall (Galt) and Nellie A. Scott, Guelph (equal); Norma Stahlschmidt (Preston), J. Andrew Robertson (Bobcaygeon), Winnie Wilson (Oshawa).

Organ Department—Senior grade—Pass—Luella Knapp (Kingston).

Violin Department—Primary grade—Honors—Harold J. W. Fair.

Vocal Department—Intermediate grade—Pass—Genevieve Whaley (Eglinton). Junior grade—Pass—Elsie Gair (Guelph), May Woods (Armow), Marion G. Alexander. Primary grade—Honors—H. Rose Fleck. Pass—Madge Rogers, Bert Carroll (Tottenham), Cora J. Anderson (Tillsonburg).

Sight-singing Department—Intermediate grade—First-class honors—James Scott. Pass—Olive Madge (Thames Road).

Theory Department—Intermediate grade—Musical form alone—First-class honors—Mabel Angel (Liberty, N.Y.), Pauline Biedermann (St. John, N.B.), Elizabeth Cutts, Edith Dickson (Orillia), Margaret Haig; Hazel Ireland (Carberry, Man.), and Jeanette Killmaster, Port Rowan (equal); J. Earle Newton (Richmond Hill) and May St. Charles, Belleville (equal), Mamie Kirkwood (Brampton), Eva L. Bastedo (Bracebridge), F. Edith Preston (Napanee), Maidie C. Morley, Edna Freer, Lena Martin (Port Dover), Louise Brown (Neustadt). Honors—Lily Hislop, Kathleen A. Boyd (Owen Sound). Pass—L. A. Bellamy (Ross Mount), Carlotta Wickson. Harmony alone—Pass—Evelyn Pamphylon, Margaret Dockray. Counterpoint alone—First-class honors—Luella Knapp. Pass—Mrs. J. A. Scott.

Junior grade—Harmony, counterpoint and history—First-class honors—Nellie R. Hearn, Joseph B. Yule (Harrowsmith), Georgia Steele (Smith's Falls). Honors—Vera Adelaide Green (Teeterville). Pass—Jennie L. Jaffray (Galt). Harmony and counterpoint alone—Honors—Olive Madge (Thames Road). Harmony and history alone—Honors—F. Edith Corlett (Norwich). History alone—First-class honors—Mona Bates, Edna T. Mathison (Whitby), Edna K. Lee (Listowel), Hazel M. Ireland (Carberry, Man.). Honors—Ruby E. Turner (Dundas), Mary Ethel Poldon (Norwich), Mrs. J. A. Scott.

Primary grade—Harmony and rudiments—First-class honors—Margaret L. Macdonell and Bessie W. Selby (equal); C. Frederica Slater, Katherine Hunter (Orillia), Mary R. Brodie (Smith's Falls), Helen R. Gray.

Honors—Mary E. Lawson and Mary E. Poldon, Norwich (equal) ; Lera Estelle Brown (Collingwood) ; Emma E. Tudhope (Orillia) and Eileen Whalen (equal) ; Marguerite Roether. Pass—Clara E. Powell (Guelph), Ina M. Smith (Guelph). Rudiments alone—First-class honors—Marion G. Alexander, Olive K. Balfour, Ida J. Moore, Mary Jean Bayne, Jennie L. Jaffray (Galt), Ruby E. Turner (Dundas), Cora J. Anderson (Tilsonburg), Olive Marge (Thames Road), Mrs. H. Stainton. Honors—Jean Fraser (Owen Sound).

Belleville—St. Agnes' School—Theory Department—Intermediate grade—Harmony, counterpoint and form—First-class honors—Laura G. Ketcheson. Musical form alone—First-class honors—Keitha Sheffield. Junior grade—Harmony alone—First-class honors—Helen Houston. Honors—W. Winnifred Allen. Counterpoint alone—First-class honors—Ruby Milburn. History alone—First-class honors—Muriel Howe and Addie Potter (equal). Primary grade—Harmony alone—First-class honors—Muriel Sprague, Ethel Jones, Muriel Howe. Honors—Addie Potter. Rudiments alone—First-class honors—Helen McVickers.

Conservatory Announcements and Events

Frank H. Kirkpatrick, Ph.B., Principal of the Conservatory School of Expression, gave "Hamlet" as a very effective dramatic Monologue in the Music Hall on the evening of January 12. The complete program was thus arranged :

Act I.—Scenes 2, 4, 5.

Chopin (Piano) ..... Etude, Op. 25, No. 1
Waltz, Op. 42

Miss Elizabeth Cowan.

Act II. Part of Scene 2.

Act III.—Part of Scene 1.

Felix Borowski (Violin) ..... Adoration
Papino ..... Tarantelle

Miss Lena Hayes.

Act III.—Part of Scene 2.

Act III.—Scene 4.

Mrs. H. H. A. Beach (Vocal) ..... "June"

Miss Jennie E. Williams.

Act V.—Part of Scene 1.

W. G. Rutherford, a talented pupil of Mrs. Drechsler-Adamson, was heard in an admirable violin recital at the Music Hall on the evening of January 17. Assistance was contributed by pupils of Mr. Cringan, Mr. Tripp and Mr. Pigott. Among composers represented may be mentioned Wieniawski, Mendelssohn, Bach, Ries Godard and Musin.

One of Mrs. J. W. Bradley's concerts took place in the Music Hall on Wednesday evening, January 24, when Donizetti, Elgar, Rossini, Schubert, Chopin, Verdi, Gounod and other composers were artistically interpreted. Mrs. Bradley's vocalists were assisted by pianists from the classes of Mr. Vogt and Mr. McNally.

Miss Mildred Lawson's excellent vocal recital attracted a large and fashionable audience to the Music Hall on Friday, January 26. The other well known artists were Miss Mary Caldwell, pianist; Mr. Paul Hahn, cellist, and Mr. Hubert Eisdell, tenor. This event was under the patronage of His Honor the Lieutenant-Governor and Mrs. Mortimer Clark, The Right Reverend the Bishop of Toronto and Mrs. Sweatman, Sir William and Lady Mulock, the Hon. Justice and Mrs. Street, Brigadier-General Otter, C.B., and Mrs. Otter, Colonel and Mrs. George A. Sweney, Mr. and Mrs. Samuel Nordheimer, Dr. and Mrs. Edward Fisher, Mr. and Mrs. Cawthra Mulock, Mr. and Mrs. H. S. Strathy, Mr. and Mrs. Stewart Houston, Mr. and Mrs. L. A. Hamilton, Mr. and Mrs. William Mackenzie, Mr. George Sears and Mr. and Mrs. Walter Beardmore.

The School of Expression presented this literary program in the Music Hall on the evening of February 2;

Ralph Connor ..... Gwen's Canyon
(From the "Sky Pilot")

Miss Merle Crowe.

Dennèe ..... Mountain Scenes, Op. 30

Placid Lake
Forest Sounds
Sprites of the Glen
Miss Jessie Allen.
Barrie Her Maid of all Work
(from "Margaret Ogilvie")
Miss Kitsie Frith.
Ouida .....Cigarette's Ride (from "Under Two Flags")
Miss Mabelle Dillon.
Hahn (Vocal).....Were My Songs with Wings Provided
Grieg (Vocal) ..... In the Boat
Miss Martha Fudger.
Whitcomb Riley ..... The Bear Story
Rudyard Kipling ..... If We Only Understood
Miss Gertrude Tewsley
Bach (Piano) ..... Prelude and Fugue, D Major
Raff (Piano) ..... La Fileuse
Mr. Ernest E. Freure.
Henry Van Dyke ..... The Keeper of the Light
Miss Alice Jenckes.

Those who assisted were pupils of Mr. Vogt, Mrs. Ryan-Burke and Mr. Tripp, respectively.

Pupils of the Markham Street Primary Branch of the Conservatory gave a creditable musicale in the studio on February 24. Representative selections were well interpreted, reflecting much credit upon Mrs. J. L. Nicholls, who has charge of this western branch, and whose ability as teacher and musician has long been recognized.

Pupils of Edmund Hardy presented an interesting program of piano music before a large audience in the Music Hall on the evening of February 27. The event was so popular that many people were unable to gain admittance.

The Toronto Ladies' Trio, consisting of Eugénie Quéhen, pianist; Lina Adamson, violinist, and Lois Winlow, 'cellist, gave a note-worthy concert in the Music Hall on the evening of March 3rd. Able assistance was contribute by Robert Stuart Pigott, as reader, and Jessie C. Perry, accompanist. The fine program was thus arranged:

Rubinstein.....Op. 52 ..... Trio
Hubay....."Hejre Kati" ..... Violin
Robert Buchanan "Ballade of Judas Iscariot" Reading

Brahms.....Scherzo in E Flat ..... Piano
Tschaikowsky.....Pezzo elegiaco ..... Trio
Moderato assai
(First time in Canada)
Wagner.....Walthers Preislied ..... 'Cello
Tennyson.....Lady of Shalott ..... Reading
Trio Accompaniment Composed by Amy Horrocks.
(First time in Canada)

On March 10 a Saturday afternoon recital was given by pupils of the Musical Director, Dr. Edward Fisher, the comprehensive program being announced as follows :

Godard ..... En Route
Miss Alma F. Tipp.
Sinding ..... Fruhlingsrauchen, Op. 32, No. 3
Miss Florence E. Turver.
Liszt ..... Liebestraume, No. 3
Miss Marie Hennessy.
Sullivan (Vocal) ..... My Dearest Heart
Miss May Stockwell.
Chopin ..... Polonaise, C sharp minor, Op. 26
Miss Eva Hughes.
Schubert ..... Impromptu, A flat, Op. 90
Miss Olive Brush.
Abt(Vocal Trio) ..... Twilight
Miss Gertrude Hornsby
Miss Mildred Shore
Miss Brenda Smellie
Rheinhold ..... Impromptu, C sharp, minor, Op. 28
Miss Hazel Ireland.
Rubinstein ..... Barcarolle, A minor
Miss Madge Rogers.
Somervell (Vocal) ..... Birds in the High Hall Garden
Chaminade (Vocal) ..... L'Amour Captif
Miss Gertrude Lowry.
Moszkowski ..... Valse, E major, Op. 34
Miss Annie Connor.
Chopin ..... Ballade, A flat
Miss Maidie Morley.
Mendelssohn ..... Concerto, G minor, Andante :
Molto Allegroe Vicace
Miss Mona M. Bates.
Orchestral accompaniment on second piano—Miss Mary L. Caldwell.

The vocalists are from the classes of Mr. Cringan, Mr. Pigott and Dr. Ham. Other March events will be recorded in the next issue of this magazine.

Last evening St. George's church central aisle was more than filled to the doors with a large and genuinely appreciative audience that had gathered to enjoy the musical numbers of Salvator, and, incidentally, to offer some public recognition of their appreciation of the high class musical work done by Mrs. Gardiner Harvey. The programme submitted differed only in one or two trifling details with that which was given on Monday, the 18th of December. The general verdict last night was that a distinct advance had been made on the original rendition of this oratorio, and that the music lovers of Guelph have had a still further obligation laid upon their shoulders by the musical genius of Mrs. Gardiner Harvey.—Guelph Mercury.

Mr. Guy de Lestard now has charge of the Conservatory's classes in French, having recently been appointed successor to the late Mr. Masson.

Miss Annie Reed, pupil of Mrs. J. W. Bradley, has become soprano soloist at Dundas Street Methodist Church, London, Ont., where Mr. J. Tarnell Morris is organist and choirmaster.

Miss Laura D. La Voie, who graduated from the piano department in 1904, has recently been engaged as organist at St. John's Presbyterian Church, Belleville, and assistant to Mr. V. P. Hunt, Musical Director of Albert College, Belleville.

Commenting upon the playing of Douglas Bertram, whose name is well known to readers of these pages, the critic of the Hamilton Spectator lately wrote: "The pianist, Douglas Bertram, is young but he has already attained heights that many older pianists never have reached. His playing was marked by a brilliancy and dash at times that was inspiriting and his interpretation was only equaled by his skill in technique."

Telephones are being placed in each studio of the Conservatory, so that messages may quickly be sent from room to room. In so large and extensive a building this new system will be a great convenience, and many steps will be saved.

Home and Foreign Notes

An artistic recital of songs composed by Ernest Whyte, of Ottawa, was given at Toronto University on the evening of March 9. The soloists were Mrs. Gilmour Templeton and Mr. R. S. Pigott.

Towle's Magazine has thus described an interesting incident: The day before the death of Dr. Harper, President of Chicago University, this noted man, who besides being a scholar was a music lover to the end, said: "Let there be soft, sweet music, and let Sherwood play it, just as he played to me." Mr. Sherwood never was more the artist than when he played at the close of the services Schumann's Romanza in F sharp, Chopin's Prelude in A, Schumann's Nocturne in F, and Chopin's Funeral March, which were the favorites of the late President of Chicago University.

Two exceptionally fine series of twilight organ recitals are taking place in Toronto this season, at Central Methodist Church and the Metropolitan Church.

Kubelik's wonderful violin playing attracted many music-lovers to Massey Hall on the evening of February 23, when the capable supporting artists were Agnes Gardner-Eyre and Ludwig Schwab.

Ben Greet and his scholarly company of Shakespearian players paid a welcome visit to Massey Hall in February. The repertory included Macbeth, Julius Caesar, and Henry V.

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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Mr. J. D. A. Tripp gave one of his artistic piano recitals at the Town Hall, Clinton, Ont., on the evening of February 15. Miss Helen Davies, soprano, and Mr. Norman Jolliffe assisted in the program, which included compositions by Beethoven, Chopin, Schumann, Handel, Moszkowski, Mascheroni and Paganini-Liszt.

Mme. Albani, the famous Canadian soprano, who is now making a farewell concert tour, was heard in Toronto on the evening of March 15.

"The Holy City," Gaul's sacred cantata, was performed at St. James' Church, Stratford, on Thursday evening, February 1, under the efficient direction of T. J. Palmer, A.R.C.O. Jennie Hayes, soprano; Georgina Knight, contralto; F. C. Whatmough, tenor, and Andrew Tilley, bass, were the capable soloists. The cantata was sung again on Sunday afternoon, February 11.

Harold Bauer, the eminent pianist, has been engaged by Mr. W. Spencer Jones to play in Toronto and other well-known Canadian cities in February of next year. The Boston Globe of Dec. 12, in discussing his eighteenth recital in that city, said: "One hardly realized while listening to Bauer, that the piano is a keyed instrument, for in his hands it becomes a voice, and other delightful things as well. After eight recalls for the Schubert-Liszt 'Marche Hongroise,' Mr. Bauer refused to play again."

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J. HUMFREY ANGER

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PART II.

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The Musical Society, of Victoria, B. C., gave a sacred concert on March 28. Following the noble example of Vancouver, Victoria has now a Women's Musical Club.

Vladimir de Pachmann gave one of his successful recitals before a large audience at Berlin, Germany, on February 16.

Ysaye has recently received the title of "Commander of the Crown of Roumania."

Florizel von Reuter, the young violinist, appeared at four concerts last month in the city of Mexico.

Glenn Hall, the American tenor, will make his home in Paris for several years.

David Bispham will sing in New York next autumn in an opera entitled "The Vicar of Wakefield."

The Metropolitan Opera season closes in New York on March 17. On March 18 the company goes to Baltimore, and, later, to Washington. Chicago will be visited, then St. Louis, Kansas City, San Francisco, and, finally, Los Angeles.

Moriz Rosenthal, the pianist, will make an American concert tour in 1906-07.

The serial article, "A Music Student's Holiday," will be concluded in the May number of this magazine.

At Covent Garden during the coming London season these works will be included in the repertory: "Ring des Nibelungen," "Flying Dutchman" (Wagner), "Armide" (Gluck)

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with Mme. Litvinne in the principal role; "The Barber of Bagdad" (Cornelius), "Le Jongleur de Notre Dame" (Massenet), and "The Princess and the Vagabond," by Poldini. Mme. Mildenburg, of the Vienna Opera, has been engaged.

A press despatch from Chicago says: "All the personal relics of the late Theodore Thomas have been removed from the Art Institute at the request of that institution itself, which, with the Antiquarian Society, considered their artistic value too low to permit of retaining them in the antiquarian rooms. As a consequence the Theodore Thomas collection is homeless, and doubtless will be taken away from Chicago altogether." It was a mistake to present this collection in the first place, for it consists mainly of articles such as batons, music, etc., of value only to the members of the Thomas family because of personal memories and associations. Theodore Thomas' best gift to the city of Chicago is its splendid permanent orchestra.—New York Musical Courier.

The President and Directors of the Conservatory held a reception in honor of the Faculty, in Dr. Fisher's studio, on Saturday, March 17.

Mr. A. S. Vogt will spend next summer abroad.

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The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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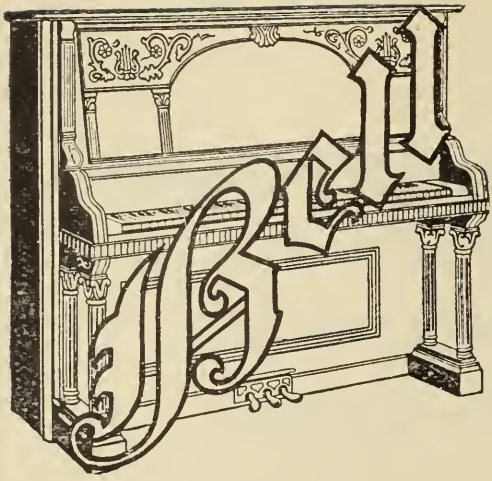

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Douglas Hope Bertram

THE news of the death of Douglas Hope Bertram, a young but distinguished member of the Conservatory's faculty, has been received with deepest regret. On May 5, at the early age of twenty-three, he died of pneumonia, at the residence of his sister, Mrs. Hamilton, Cluny Avenue, Rosedale. His last public appearance as concert pianist was at Buffalo, on April 14. Mr. Bertram possessed musical gifts which amounted to genius. His two recitals in the Conservatory Music Hall this season were remarkably artistic events. He played also with much success at Miss Lena Hayes' violin recital on March 31. In this city he studied the piano with Miss Eleanor Dallas, Mus. Bac., now Mrs. Peter, of Vancouver, and Mr. A. S. Vogt. Later his great progress in Germany called forth the high praise of European critics. He possessed a powerful intellect, kindly disposition and fine character. He was a son of the late George Bertram, M.P., and an undergraduate of Toronto University. Much sympathy is felt for the bereaved family. "Whom the gods love die young."

DOUGLAS HOPE BERTRAM

UNIVERSITY AVENUE, LOOKING SOUTH FROM THE TORONTO CONSERVATORY OF MUSIC

Robert Stuart Pigott's Estimate of a Great Actor

THE death of no man has ever caused as widespread sorrow, nor called forth more eloquent eulogies than the death of Henry Irving. Although critic after critic has accorded him the foremost place on the English stage, it is not the loss of the artist that is so much deplored, but the passing of a great man, whose daily life has been called a daily benefaction and his death a universal bereavement. "No mind more noble, no heart more tender, no spirit more pure and gentle ever came into the world," are the words of a great critic, William Winter, and in them he epitomizes the esteem of the world. From men of all sorts and conditions have come tributes of affection, until one marvels at the extent of his personal influence. The number of persons who came in close contact with him was necessarily limited by the demands of his professional work, which compelled comparative isolation, yet there are thousands who mourn his death as the loss of a dear friend, who have never seen him except in character, and who have no idea of his real appearance, except what they got from portraits ; but each one of them has a perfectly clear conception of the man back of the actor, and each one has been helped by the nobility and sincerity of the man shown in his artistry. Such is the potency of personality.

Irving's attitude toward his art was that of absolute devotion. He believed in it utterly ; believed in its mission as an ethical and as an aesthetic influence, and, true to this belief, he gave the world the best he knew, and so far that is the best the world knows. He felt that the drama must teach great lessons beautifully, and his fidelity is reaping the reward of world-wide fame and love. At no time did he leave the theatre to make an appeal to the world, one will look in

vain for the record of any public act that was not done in the name of Dramatic Art, by an actor proud of his calling and jealous of its good name. His benefactions were great deeds wrought in high art. The dominant characteristic of his work was intellectuality. Nature had given him few physical gifts, with the exception of a wonderful face. His physique and carriage unfitted him for the mere pictorial realization of heroic parts, and diction, as the French stage knows it, he lacked. His mannerisms made him an easy prey for the mimics at the halls, and kept many from appreciating him upon first hearing. But these deficiencies were more than balanced by his mental and temperamental equipment. When his brain conceived a character, the sheer force of his intellectuality made you feel the very essence of the soul of that character. Some critics said of his performance of Macbeth that Macbeth wore the form we call Irving, or Irving lived the life of Macbeth. To some this was a serious blemish. They held that the actor must lose his individual personality in the part, so that he could not be recognized in any of the parts he played. If this be the standard, Irving was not a great actor, for his personality was so pronounced that he could never disguise it, no matter how perfect and wonderful the make-up. On the other hand, if the actor who can portray souls, does it so well that, despite physical deficiencies, one sees the workings of the brain and feels the throb of the heart, then his gifts and art are of a higher order than the mere Protean facility of the other.

Irving's repertoire covered the widest range of parts ever played by any actor. Of all he had ever played he preferred Lear, but his greatest success, judged by any and all standards, was Mathias, in "The Bells." Nothing more striking has ever been seen upon the stage than the confession scene. In this part one could enjoy himself with absolute abandon. Here both the soul and the body were in accord with the part, and art was lost in nature. In similar parts, where the physical requirements were within his power, he showed how great he really was. One must needs have been a close student and a great admirer of the actor

to have enjoyed his Macbeth, Hamlet or King Arthur, in the same degree. He was a master in the portrayal of such parts as Benedict. The lightness of touch was marvellous. His latest creations showed that his powers were absolutely unimpaired, both Dante and Robespierre were masterpieces. The temptation to speak in detail of each is very strong, but space will not permit of doing so.

My first impression of Irving was gained at a rehearsal, and it was a strong one. I had been away from England for a number of years, and had never had an opportunity to see him act. While on the Continent I took up the serious study of the drama, having always had a desire to become an actor, and had become fairly familiar with the workings of such theatres as the Comedie Francaise in Paris, the Burg in Vienna, the Court Theatre of the Duke of Saxe-Meiningen, and the Festspeilhaus, Bayreuth. Of course, I could not hope for an engagement where I must speak a foreign tongue, and as Irving's fame had reached me I decided to go to London and apply to him for an engagement. I lost no time in doing so, and was accepted, but family objections and influence compelled me to relinquish the position. My disappointment was so keen that I was allowed to attend rehearsals, with the promise of an engagement for the American tour, and I began as a looker-on. The new piece was getting into shape, and the work was going on at a high tension. On the Continent a production was a comparatively simple affair. They generally follow conventional or traditional lines, and each department has its own chief who looks after the details in a leisurely, methodical way, and reports progress occasionally to the intendant who has general supervision. But at the Lyceum everything was done as the direct or suggested thought of the master, Irving. He animated and dominated an army of actors, supernumeraries, musicians, stage carpenters, scenic artists, costumers, and light men. He had chosen the play and would play the leading part. Nothing escaped him ; a word here, a suggestion there, and slowly and surely the dramatist's dreams were made real. It was

not stagecraft, but stage magic that I saw. Masonry was masonry, not a flimsy, waving bit of canvas. The costumes were historically accurate. The color schemes were never marred by careless lighting. A mob was a concourse of individuals, not a stupid lot of puppets moving in unison. And the actors, inspired by the spirit of the master, entered into their parts with the keenest enthusiasm. The date of the opening was finally announced, and the piece was now rehearsed just as it would be played. Irving's energy seemed to grow day by day ; he became more and more exacting, until everything was in perfect readiness for the eventful night. What a wonderful sight and experience a Lyceum first night was ! All the great ones of London were there, with Royalty crowning it all. The overture was played, the curtain rose, and the first beautiful picture was greeted by applause. I had seen it grow, but out in front it came like a revelation.

I could scarcely wait for the first entrance of the star, but at last he came. Although I had seen the rehearsals, I was at first terribly disappointed. My eyes refused to be comforted. How could that tottering figure do a hero's work ? I wanted to leave the theatre, but the friend with me said, "Wait." By and by I began to feel the power of his genius. I forgot the walk which at first distressed and the peculiar enunciation which at first made the lines he spoke barely intelligible, and some subtler sense than sight or hearing gave me a higher pleasure than I had ever received from any other actor. The change came too quickly to have been wrought by my becoming accustomed to the so-called mannerisms ; it was the effect of the man's personality which broke down the barrier of my prejudice. It was not an active antagonism, but the disapproval of one who had been trained in the purely physical school. Once removed it never returned.

Elaborate and lavish as were the Lyceum productions they were absolptely free from the vulgar display of most of his imitators. One never thought of the cost or labor any more than one does in looking at nature. With Irving it seemed to be and really was absolute need that called forth the proper environment.

More beautiful stage pictures the world has never seen, nor can one imagine anything more perfect. He who had the good fortune to see "Hamlet," "Merchant of Venice," "Lear," "King Arthur," "Becket," "Robespierre," and "Dante," has a wonderful gallery of memories. Of all the productions I saw, "King Arthur" was the finest, for in this Irving had the assistance of Burne Jones, who designed scenery, costumes—even the jewels of the piece. "Dante" was also a superb production. Even when taken on the road the craft of Irving succeeded in giving the piece a great deal of the atmosphere of the Lyceum.

It so happened that I never belonged to the Lyceum Company, but it was a proud moment when the great Irving congratulated me on my reading of the part of Tranio in the "Taming of the Shrew," in which Miss Ada Rehan played Katherine. He gave me some good advice, suggesting a change here and there, and showed such a sympathetic interest in what I was doing that one might have thought me a protege, but I have since met a great many actors who have had a similar experience. The last time I spoke with him was during his "Robespierre" tour. He was playing in St. Paul, while we were in the nearby city of Minneapolis. I was through early the opening night, and went over to St. Paul to meet some friends who were in the Irving Company. Sir Henry came out while I was waiting, and stopped to speak to me. My friend came up, and Sir Henry asked what we intended to do. "Merely supper and a chat." "May I join you?" We both said, "Yes," and the three of us got into a cab and drove away to a chop-house I had discovered. It was a night on Olympus. We were not two minor actors having supper with a great star, but three youngsters, enthusiastically interested in our vocation. We two spoke as freely as if we were by ourselves. It was three of the morning before we were aware, and we got up reluctantly to go to our hotels. After escorting Sir Henry we spent the next two hours talking over the pleasure of the night. When we left him he gave each of us his hand, and said :—"You don't know how it cheers me up to find two youngsters like

you, loving your profession and glorying in your work. It's a great calling, and the only way we can be worthy of it is by doing our best at all times." While on this tour our company frequently followed his, as we were under the same management. Wherever we did so we found the stage hands extolling his thoughtfulness and consideration. No one demanded more than he, but no one so cheerfully forgave the shortcomings and disadvantages of the badly equipped theatres, nor had anyone praised so cordially all honest endeavors to carry out his wishes.

No man could have a nobler epitaph than the following :—

"Henry Irving lived to bless mankind, and in his death—which is a universal bereavement—he leaves an immortal memory of genius and goodness, and an immortal example of all that is heroic and beautiful in the conduct of life !"—Acta Victoriana.

La Lettre D'Amour

To Books, to Music, or the Poet's Toil.—Cowper

OCCASIONALLY in novels may be found scenes which irresistibly explain the magic influence of music. How poor Maggie Tulliver, in George Elliot's "Mill on the Floss," delighted in the songs sung on those sad yet happy mornings spent in the large drawing-room with her cousin Lucy, Philip Wakem and Stephen Guest ! How graphic is the description of an eventful concert in "The First Violin," by Jessie Fothergill ! Since days of old music has thus won tributes from Literature, a generous sister who unconsciously has thereby much enriched her own vast stores.

The other evening someone brought home a book of stories by that popular and versatile author, Richard Harding Davis. "Ranson's Folly" was the first ; then came two others, and near the end a short sketch entitled "La Lettre d'Amour." An illustration by Howard Chandler Christy shows a young man playing a violin. And here is one of the novelist's accounts of how and what this hero interpreted. Surely Richard Harding Davis hath music in his soul, else

how could he write with so great sympathy? Let us break into the scene:

"His violin, with his power to feel, and with his knowledge of technic added, could send his message as far as sound could carry. He could afford to be generous, and when he rose to play La Lettre d'Amour it was with the elation of a knight entering the lists, with the ardor of a lover singing beneath his lady's window. La Lettre d'Amour is a composition written to a slow measure, and filled with chords of exquisite pathos. It comes hesitatingly, like the confession of a lover who loves so deeply that he halts to find words with which to express his feelings. It is not a burst of passionate appeal, but a plea, tender, beseeching, and throbbing with melancholy. As he played, Edouard stepped down from the dais on which the musicians sat, and advanced slowly between the tables. It was late, and the majority of those who had been dining had departed to the theatres. Those who remained were lingering over their coffee, and were smoking; their voices were lowered to a polite monotone; the rush of the waiters had ceased, and the previous chatter had sunk to a subdued murmur. Into this, the quivering sigh of Edouard's violin penetrated like a sunbeam feeling its way into a darkened room, and, at the sound, the voices, one by one, detached themselves from the general chorus, until, lacking support, it ceased altogether. Some were silent, that they might hear the better, others, who preferred their own talk, were silent out of regard for those who desired to listen, and a waiter who was so indiscreet as to clatter a tray of glasses was hushed on the instant. The tribute of attention lent to Edouard an added power; his head lifted on his shoulders with pride; his bow cut deeper and firmer, and with more delicate shading; the notes rose in thrilling, plaintive sadness, and flooded the hot air with melody."

And later: "It was impossible to believe that Edouard was the same young man who had played the same air on the night previous, for Edouard no longer considered that he was present on sufferance—he invited and challenged the attention of the room; his music commanded it to silence. It dominated all who heard it."

Training of Choir Boys

By Dr. Albert Ham

The subject of training the "Boy's Voice" is a very interesting one, in view of the fact that the number of what are commonly called Boy Choirs is rapidly increasing.

The chief drawbacks to the inclusion of boys in church choirs are (1) Their voices do not last long, and (2) It takes at least two or three years to make a boy produce his voice correctly, and to sing even tolerably well. This leaves about two years, more or less, according to the physique of the boy, of incessant labor for the choirmaster to further develop his chorister's musical instincts and voice—and then, just as the boy's mind and voice begin to work in harmony—just as he seems to be reaching mature vocal ability, nature intervenes and both master and pupil are beaten.

This means that to maintain a standard approaching excellence, there must be a constant supply of probationers to fill up the frequent gaps in the choir. The objection raised by many, that boys' voices are naturally coarse and rough, is true to some extent, but if the training of the voice is begun early enough, this roughness will generally disappear under careful guidance.

The main point in dealing with boy sopranos is to discourage the use of the chest quality of tone except on the very lowest notes of the compass, and to bring down the head tone as far as possible—overlapping the notes of the chest register. If the voice is trained downwards, correct production will eventually result; but if worked upwards, especially in the early stages of training, disaster is almost sure to follow.

With proper control of the breath, the carrying down of the "head quality" has a soft, refining influence over the voice generally, and although, at first, the volume of sound is somewhat weak as compared with the heavy "chest" tones, it is quite astonishing how soon, with the aid of carefully selected vowel sounds, these "head" tones can be developed and given carrying power.

The disagreeable, harsh tone which boys so often use in singing, especially in schools, is acquired and strengthened by the habitual forcing and straining upwards of the chest register. Ignorant people, and those who prefer quantity to quality, term such singing as "hearty."

That excellent teacher, Madame Emma Seiler, writes :—"I have found it an art by itself to teach children singing. It requires the most careful treatment, much more so than the cultivation of the voices of adults demands ; and therefore only the best teachers should be entrusted with the cultivation of 'children's voices.' "

A fruitful source of mischief in training boys' voices is the indiscriminate use of some one particular vowel-sound—generally ah. The discerning, common-sense teacher will soon discover which is the best vowel for vocalization purposes, at every step in the process of training a voice. The vowel u (oo) is perhaps the safest to draw out a "head" tone which will serve as a model for the pupil's imitation ; but a long, continuous use of even this vowel-sound will produce a rigidity of the facial muscles, which is fatal to easy voice-production.

There is absolutely no reason why Canadian and American boys should not sing quite as well as those in England, Russia and other European countries, provided that the same facilities for training are offered. The main requisite is, of course, good, experienced, conscientious teachers, who are prepared to give the necessary time and patience to this very exacting work.—The Violin.

With the Night

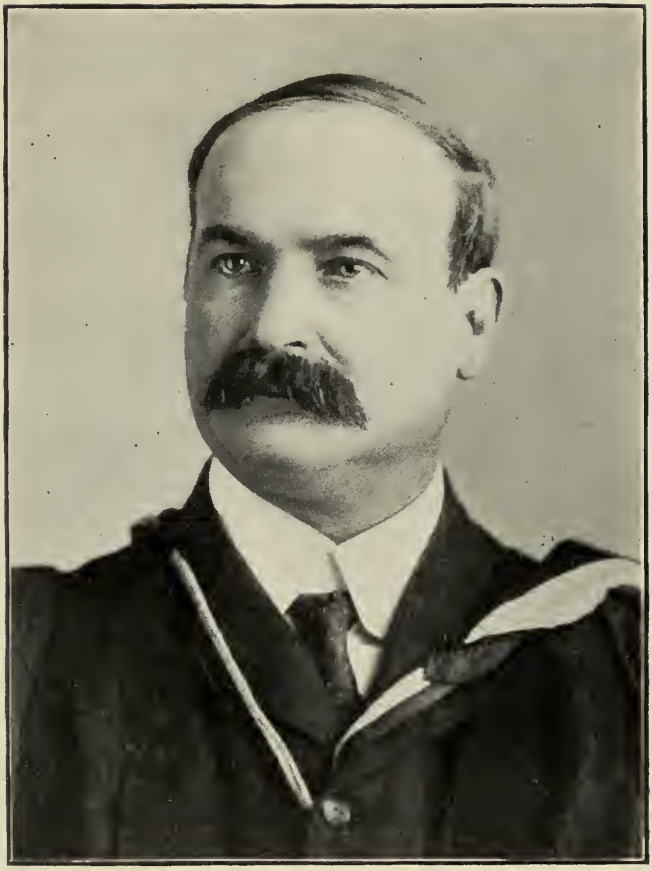
O doubts, dull passions, and base fears,
  That harassed and oppressed the day,
Ye poor remorses and vain tears,
  That shook this house of clay ;
All heaven to the western bars
  Is glitt'ring with the darker dawn ;
Here with the earth, the night, the stars,
  Ye have no place : begone !

—A. Lampman.

Dr. Albert Ham

THE Bi-Monthly presents a likeness of Dr. Albert Ham, an eminent member of the Conservatory's faculty in the departments of both organ and voice. In his native land, England, and in Canada, Dr. Ham has met with a distinguished musical career. He has been very successful as teacher and composer, while his duties as choirmaster and organist of St. James' Cathedral and conductor of the Toronto National Chorus have brought him into great favor and prominence. Of the latter organization the ensuing interesting account is given in the April number of Mr. E. R. Parkhurst's new and valuable periodical, The Violin:

The National Chorus, conductor Dr. Albert Ham, may justly be ranked among the leading musical societies of the Dominion, not only by virtue of the merits of their public performances, but by reason of the importance and magnitude of their programs, in the rendering of which they have the co-operation of one of the finest orchestras in America. The society is young, only four years old in fact, and yet its chorus have already made a name for themselves as a body of singers of exceptionally good voices who are rapidly acquiring under Dr. Ham's training the higher accomplishments of first class choral singing. The creation of the National Chorus resulted from the Mackenzie Festival at which they performed Elgar's "The Banner of St. George" and Mackenzie's "The Cotter's Saturday Night." In the year following, at the request of a number of music-loving citizens, the chorus was made a permanent organization, and at their first concert as such they gave, with the assistance of the Chicago Symphony Orchestra, a capital rendering of Coleridge-Taylor's "Death of Minnehaha." The concert was not a financial success, but several wealthy citizens having faith in the chorus and their conductor decided to continue their support. In 1905, with renewed spirit and commendable enterprise, Mr. Victor Herbert's New York orchestra was engaged, and at the joint concert of that year Cowen's "John Gilpin" was performed for the first time outside England. Other works, including "The Hope of the



DR. ALBERT HAM

Ages," a composition by Dr. Albert Ham, were effectively produced. In January last the Chorus assumed the responsibility of not only bringing here the New York Symphony orchestra, conductor Dr. Walter Damrosch, but of engaging the famous English violinist, Marie Hall, simply for the purpose of giving their subscribers the rare treat of hearing the great Mendelssohn concerto properly played with the original accompaniment. Their enterprise was rewarded however, for the two concerts were well attended and brought in a surplus over expenditure, heavy as that was. The Scotch Symphony (complete) of Mendelssohn was given for the first time in Toronto, as were also "Scheherezade," a suite by Rimsky-Korsakoff, Sir Edward Elgar's Introduction and Allegro for solo, string quartette and orchestra, Sir Frederic Bridge's patriotic cantata, "The Flag of England," and several numbers that were more or less familiar. The purpose of the National Chorus is to make works by modern British composers a distinct feature of their programmes. Older compositions both secular and sacred, by the best composers, are however introduced, and unaccompanied numbers will continue to receive special attention. The enthusiasm of the members augurs well for the future of the society. Dr. Albert Ham's knowledge of the orchestra and orchestral instruments, and of music in general, and his success as a teacher of singing are important factors in his favor as conductor.

How sweet it is to sit and read the tales
Of mighty poets and to hear the while
Sweet music, which when the attention fails
Fills the dim pause.

—Shelley.

Mrs. Evelyn Choate, pianist, of Buffalo, visited Toronto twice in March, giving a series of her remarkably clever and instructive Wagnerian recitals. The music hall at St. Margaret's College was the scene of these events.

In April

By Mrs. J. W. F. Harrison (Seranus)

There is so much that I would say,
When I am walking here alone,
Walking alone this April day.
There is so much that I should fear
Anyone else should ever hear,
So much that is meant for his own ear.
The ways are dry in the woods,
And the buds are red on the tree—
I should like to bring him now,
And I could, for I well know how.
But could I ever atone
To my weak, rash self if I stirred
A finger to bring him nearer,
Or showed to himself he was dearer
Than anything, all beside ?
By something I am deterred.
But hard, in this beautiful weather,
Not to enjoy it together !
Hard, to stand by the gate,
With that sense of a dead, dull weight
Pressing upon the heart,
Settled above the brows,
The sense of a sad frustration
That no hope of a meeting allows.
What use in the rest of things
If we are not together ?
What goodness or glory brings
The wonderful April weather
While friends like us walk apart ?

Even to-day 'tis too late,
For some of the flowers we prize
Are over, their petals shaken
To earth, and their places taken
By later and harder ones.
The bloodroot buds awaken,
First of the blossoms pure,

And after the warmer suns
Have shone for a day or two
On the ivory immature
Of crumpled petal and plume,
There steals on the air the perfume
Of the sweet arbutus, tinged
With the faintest of rose. Star-fringed
Will the edge of the wood soon be
Where the clustered anemone
Make of earth a milky way.
The delicate star-flower, too, will be seen
Set in its whorl of pallid green,
And tall splashed trilliums, mauve and pink,
Green and purple, striped and gay,
With here and there
A specimen rare
Of deepest puce, with a heart of ink ;
And up in your path,
With that way it hath
Of flaunting, sudden, in empty air,
The aquilegia's jester's frock
Will gaily flare.
At the side of a rock
You frequently meet his red and yellow ;
He is the wit for all the wood,
Known by his color and pointed hood.

Already the beauty of noon has passed
As I stand by the gate
And moodily wait
For a face, or a sign,
I dimly divine
A change in the air,
A chill, a despair,
That is foreign to Hope,
To shimmering green
On the wooded slope
Of the rushing river.
No one will come, though I wait all day.
Go in—go back—what use to stay ?

The Mendelssohn Choir

Extracts from an article in the London, England, Musical Herald

Whenever the summer holiday season is over Mr. Vogt begins his work of preparing the chorus. The programme for the season's work has long since been selected, and copies of the music for the members are arranged in sets, each set in a handsome leather portfolio, which contains besides the music, a lead pencil. This latter plays an important part in rehearsals. The music remains the property of the society, and it is returned by the members at the close of the season.

Now comes the selection of the voices. Mr. Vogt wants 58 sopranos, 46 contraltos, 44 tenors, and 52 basses to make up the chorus of 200. A test-piece is announced, such as Gounod's "O Day of Penitence," or the eight-part fugue from Mendelssohn's Psalm CXIV, of which test-piece each applicant must prepare and sing for the conductor that part best suited to his or her voice. There is also a test in sight-reading and general musicianship, and great care is taken that the range of the voice and the tone color be characteristic of the part for which the candidate is intended. Any objectionable feature in tone production, such as a pronounced tremolo or inability to sing in perfect tune, disqualifies many an aspirant whose opinion of his or her ability is somewhat different from that of the conductor.

The 200 voices are almost equally divided into first and second choirs, and are seated in the form of a double choir—first sopranos on the right, in front, second sopranos on the left, and the other parts behind in similar arrangement.

Bass II.	Bass I.
Tenor II.	Tenor I.
Alto II.	Alto I.
Soprano II.	Soprano I.

The rehearsals, which begin at eight o'clock, are dismissed promptly at ten, and no time is wasted between numbers. During the early part of the season there is one general rehearsal per week and one each

for the ladies' and men's voices separately. During the latter part there are two full rehearsals each week, and regular attendance is insisted upon. There is a membership fee of $2.00 for gentlemen and $1.00 for ladies, but this is much more than returned in the form of coupons entitling the members to select tickets for the series of concerts.

Now for a description. A rap at the desk brings all lingering choristers to their seats and the first number is immediately announced. The accompanist—at the organ for all works to be performed with orchestral accompaniment or at the piano for those to be given later unaccompanied—plays a couple of measures of the introduction, or strikes the chord, and the chorus begins. Then another rap at the desk: "Full step from B to C-sharp in the first altos. Put a ring round that C-sharp."

Then after the first altos have mastered the difficulty, a fresh start is made.

Later, another rap—

"Head tones! basses. Have you got a ring round those notes? Now, again! mezzo voice."

And so on, lead pencils constantly in use, sometimes in response to:

"Second basses, mark ppp and next bar ppp." Or "All the parts write the word 'attack' or 'promptly' or 'enunciation.'"

In such a piece as Gounod's "O Day of Penitence" the rings around notes on which there is a tendency to flatten prove invaluable in reminding each member individually to take steps to counteract that tendency.

After a certain point has been gained, a certain difficulty overcome, the first number is dropped, and another one begun immediately. Great attention is paid to tone color and delicacy of shading in all the parts, but perhaps more time is taken up in securing exact intonation than on any other account. The most strict obedience to the baton is insisted upon, with the result that in all public performances of the society false starts, timid entries, and "desk rapping" have been conspicuous by their absence.

For precision of attack and general rhythmical unanimity the first basses have the hardest lot to bear on the road to perfection, and on account of the frequency with which they are stopped or called upon to repeat a difficult phrase, they earn the heartfelt sympathy of all the other parts of the choir. In all these points it is the aim of the conductor that by the time of the concerts the chorus should show technical ability equal to that of a first-class professional orchestra.

Mr. Vogt, although a critical and excellent judge of tone quality and colour, and although knowing how desired effects are produced and able to make others produce them, does not profess to be a singer. In fact, it is the general opinion of the members that he would fall far short of the required proficiency in the examination for admission to the chorus. Occasionally he sings over some phrase in order to correct a fault in intonation, but in this respect he is saved a great deal of unnecessary exertion by the alertness and alacrity of the accompanist, who has been associated with the choir since its organization, and seems to know the wishes of the conductor almost by intuition.

As a rule several compositions are studied at one rehearsal, but occasionally almost half the time is devoted to an exceptionally difficult number. At the close the pieces to be studied at the next rehearsal are usually announced, care being taken to have constant variety and some new feature brought out each night. It is easily apparent to the members of the chorus that the hardest part of the work on the conductor's part has been done before coming to the hall, and for this reason they never find it dull or unprofitable. Owing to the high standard of the work the very best choral element of the city is glad to be associated with such an organization, because the experience gained in artistic phrasing, elasticity of rhythm, purity of enunciation, and emotional expression is of the greatest benefit to all music students. There are also a number of professional musicians among the members who find the work a pleasing and refreshing recreation, and who enjoy taking part in such interesting study.

Conservatory Announcements and Events

The trees to their innermost marrow
  Are touched by the sun ;
The robin is here and the sparrow :
  Spring is begun.

The sleep and the silence are over :
  These petals that rise
Are the eyelids of earth that uncover
  Her numberless eyes.

—A. Lampman.

The Commencement Exercises of the Conservatory will take place at Massey Hall on June 28.

Next season an eminent musician will have charge of a full orchestra at the Conservatory. Mrs. Adamson's string orchestra will continue its good work, and there will be also an orchestral class.

Edward Broome, organist and choirmaster of the American Church, Montreal, will succeed Mr. Vogt at the Jarvis Street Baptist Church. Mr. Broome will become a member of the Conservatory faculty, teaching in the departments of both voice and organ.

A London despatch, dated April 17, says : "Cyril, son of Dr. Ham, organist of St. James' Cathedral, Toronto, has been appointed organist of the Church of St. Philip and St. James, Oxford." Commenting upon this important appointment, the local press prints the ensuing interesting paragraph, accompanied by an excellent likeness of this gifted and successful young musician : "Mr. Ham, who is a young man, 21 years of age, was educated at Upper Canada College, Toronto. He studied music with his father, and was assistant at St. James' Cathedral, of which Dr. Ham is organist. Oxford Cathedral, to which he has been appointed, is one of the historic churches at Oxford. At the present time Mr. Cyril E. Ham is taking a course at Oxford, having been there since October last. He studied music in England with Dr. Varley Roberts, organist of Magdalene College. Mr. Ham has many

friends in Toronto, who will be glad to learn of his appointment."

Miss H. Ethel Shepherd recently sang for the Women's Musical Club, of Toronto. This was her first appearance here since her long sojourn abroad, and all those present were delighted with her finished style, artistic interpretations and admirably developed voice.

Miss Lena M. Hayes, violinist, played with much success before the Women's Musical Club, at Ottawa, on April 19. Miss Hayes was the guest of Dr. and Mrs. Gibson, and attended the State Ball given at Rideau Hall in honor of Prince Arthur of Connaught.

Charles E. Clarke, baritone, who is well known to students of the Conservatory, has been meeting with much success in California, Oregon and other western states, in the course of his concert tour with Leanora Jackson and her company.

The marriage of Miss Grace Emmett, a popular and talented member of the Conservatory's faculty in the piano department, and Mr. Arthur Rowe, took place quietly at the residence of the bride's father, Dr. J. O. Emmett, at Fonthill, on Easter Monday. Rev. G. Simmons was the officiating clergyman.

On Easter Monday Mr. C. Tandy Chapman, nephew of Mr. Rechab Tandy, was married to Miss E. Winnifred Cuthbert, by the Rev. Canon Baldwin. The bride wore a white princess dress and carried a boquet of roses. This happy ceremony took place under a bell decorated with smilax and carnations. Mrs. Walter Murch played the Lohengrin and Mendelssohn wedding marches and Mr. Rechab Tandy sang "My Queen," by Blumenthal. Both Mr. and Mrs. Chapman were formerly vocal pupils of the Conservatory. Their home is now in Ingersoll, Ont.

Edmund Hardy, Mus. Bac., who has been appointed organist and choir-master of Chalmer's Presbyterian Church, Toronto, assumes his new duties on the first Sunday of May.

Helen Kirby Ferguson has resigned the position of contralto soloist at Old St. Andrew's Presbyterian Church to accept a similar appointment at Jarvis Street Baptist Church.

The late Douglas Bertram repeated his former triumph of the season at the Conservatory Music Hall on March 6, when he performed the following numbers with great depth of expression, brilliancy of execution and other characteristics which are suggestive of genius rather than talent :

Sonate, Op. 53 (Waldstein) ..... Beethoven
Sonate, Op. 2, No. 2 ..... Beethoven
Rhapsodie, Op. 79, No. 1 ..... Brahms
Barcarolle, Op. 60 ..... Chopin
Etude, Op. 19, No. 2 ..... Poldini
Scherzo, Op. 16, No. 2 ..... D'Albert
Polonaise in E Major ..... Liszt

A large and enthusiastic audience greeted the Canadian pianist, whose death has since been so deeply lamented.

The Mail and Empire paid the following tribute to a recital given at the Conservatory on the afternoon of March 10 :

"Seldom at a pupils' recital does one hear piano playing equal to that of Miss Mona M. Bates, who was heard at the Conservatory of Music Hall last Saturday in Mendelssohn's G minor Concerto. The occasion was a recital given by pupils of Dr. Edward Fisher. Miss Bates played only two movements, the Andante and the Allegro Monto Vivace, but she had opportunity to display a dazzling technique, finish and a grace and charm of interpretation. Her reading of the Andante was at all times musicianly, and though she took the other movements at whirlwind speed, there was still clarity and beauty in her tone. Miss Mary L. Caldwell played orchestral accompaniment on a second piano. Miss Maidie Morley was heard in Chopin's Ballade in A flat, and she also is worthy of special mention. Her playing of this great work displayed temperamental gifts of high order. Miss Alma F. Tipp opened the program with a dainty rendering of Godard's staccato etude, En Route. Miss Madge Rogers played the Rubinstein Barcarolle in A minor with great repose of style, yet with careful attention to the tonal contrasts of the work. Moszkowski's Waltz in E major found a capable interpreter in Miss Annie Connor. The technical difficulties of this delightful work were surmounted with ease. Miss Marie

Hennessy, in the Liszt Liebestraum, No. 3; Miss Eva Hughes, in the Chopin Polonaise in C sharp minor; Miss Olive Brush, in Schubert's Impromptu in A flat, and Miss Hazel Ireland, in Rheinhold's Impromptu in C sharp minor, all displayed notable talent. On the whole, the recital was remarkable for the even excellence of rendering shown by the different pupils. Vocal assistance was given by Misses May Stockwell, Gertrude Hornsby, Mildred Shore, Brenda Smellie and Gertrude Lowrey."

Members of the Dolmetsch Trio offered a unique demonstration of music of the olden times in the Conservatory Hall on the evening of March 16.

Dr. Albert Ham delivered an interesting address on the music of Shakespeare's day before the Browning Club on the evening of March 21.

The Chamberlain Chapter of the Imperial Order of the Daughters of the Empire, whose motto is "Assist the King," presented an exceptionally attractive program at the Conservatory Hall on March 24. A special feature was "Good Night, Babette," A Proverb in Porcelain, under the personal direction of Robert Stuart Pigott.

Lena M. Hayes, violinist, assisted by Douglas Bertram, pianist, Frederic Nicolai, 'cellist, and Jessie C. Perry, accompanist, gave a very artistic and successful concert in the Conservatory Hall on the evening of March 31. Miss Hayes has been associated with the Conservatory since childhood, and her rapid advancement and many achievements have been observed with much interest. On this occasion her comprehensive program was arranged as follows:

Moszkowski, Ballade, Op. 16, No. 1 ..... Violin
Svensden . . Romance ..... Violin
Chopin-Wilhelmji . . Nocturne
Vieuxtemps . . Tarantelle
D'Ambrosio . . Canzonetta
Chopin, Barcarolle, Op. 60 ..... Piano
Scherzo in E major
Lalo . . Romance-Seranade ..... Violin
Popper, Recitative ..... 'Cello
Arlequin
Sarasate . . Faust Fantasie ..... Violin

The patronesses were: Mrs. Mortimer Clark, Lady Boyd, Lady Meredith, Mrs. Ramsay Wright, Mrs. Walter Beardmore, Mrs. August Bolte, Mrs. Edward Fisher, Mrs. Hugh Langton, Mrs. H. S. Strathy and Mrs. H. D. Warren.

The Conservatory String Quartette, ably conducted by Mrs. B. Drechslve-Adamson, and assisted by Mary L. Caldwell, pianist; Mrs. R. B. O'Sullivan, soprano; Marley R. Sherris, baritone, and Jessie C. Perry, accompanist, presented the ensuing creditable program in the Conservatory Hall on the evening of April 3:

Fv. Flotow ..... Overture "Martha"
Von Fielitz ..... Three songs
Robert Schwalm ..... Op. 50, "Scherzo"
Arthur Foote ..... Love Me If I Live
The Night Has a Thousand Eyes
Weber ..... Op. 79, Concertstück
Von Fielitz ..... Am ersten Tag des Maien
Junger Knabe
Will dich lehren
Und ob du mich liessest
Sgambati ..... Op. 28, "Te Deum Laudamus"
E. Gillet ..... Loin Du Bal

The Weber Concerstück was effectively conducted by Dr. Edward Fisher, while Mrs. Adamson supported the first violins. The audience was appreciative and numerous.

The Women's Musical Club held its closing concert of the season in the Conservatory Music Hall on Saturday afternoon, April 21, when the talented performers were Miss Blachford, Miss Gallagher, Miss McKendry, Miss Tough, Miss Hayes, Mrs. Dilworth, Mrs. Blight, Mrs. Fergusson, Miss Nesbitt, Mrs. Cartwright and Mr. Tripp.

An event of rare interest was the recital given on May 1 by Mr. Pigott and Mr. Welsman, when many musical and literary people heard "Enoch Arden" and "The Lament of Bergliot" beautifully interpreted in the Conservatory Music Hall. Both of these artists have enjoyed a remarkably busy and successful season, to which this May Day event served as a fitting climax.

A piano recital was held at the Huron street branch of the Toronto Conservatory of Music, the teachers represented being Mrs. Milne, Miss Muriel Rogers and Miss Margaret Milne. The program comprised selections by Behr, Lege, Lyon, Thome, Lichner, Aletter, Gottschalk, Borowski. Moszkowski, Rachmaninoff, Chopin and Grieg. The pupils who took part, several of whom belong to Miss Milne's Parkdale class, were Misses Dorothy Bernard, Constance Bird, Gertrude Chipman, Florence Biette, Helen Junor, Marjorie Knox, Doris MacArthur, Isobel McCausland, Laura McCausland, Sybil Paton, Alice Palmer, Dorothy Shannon, Muriel Sinclair, Ada Sparling, Marguerite Turner and Master Adam Sime. After the program refreshments were served.—The Globe.

On the afternoon of May 12 a recital will be given at the residence of Mr. J. W. F. Harrison, the Rosedale Primary Branch of the Conservatory, on Dunbar Road. The program is under the capable direction of Mrs. J. W. F. Harrison (Seranus), the distinguished Canadian musician and authoress.

Conservatory Recitals

March 7, pupils of Mr. J. D. A. Tripp ; March 9, "Macbeth," by Florence Emilie Lutz, of the School of Expression faculty ; March 10, Dr. Edward Fisher's pupils ; March 21, pupils of Mr. J. D. A. Tripp ; April 4, pupils of Miss Jennie E. Williams ; April 5, pupils of Miss Lena M. Hayes ; April 7, pupils of Miss Edith Myers ; April 11, pupils of Mr. J. D. A. Tripp ; April 25, pupils of Mr. J. D. A. Tripp ; April 26, pupils of Miss Annie Hallworth ; April 28, organ recital by pupils of Mr. J. W. F. Harrison ; April 30, pupils of Mr. Rechab Tandy.

The Conservatory Midsummer Examinations

June 19th, 20th, 21st and 22nd, will be devoted exclusively to examination purposes, no lessons being given on these days. The piano examination will commence on Saturday, June 16th. Applications should be received on or before May 15th.

Home and Foreign Notes

Mme Von Klenner (Marquise di Patteri) whose clever writings are familiar to readers of these pages, sailed from New York by the steamship Minneapolis on April 28. Her tour includes London, Paris, Cologne, the Rhine, Dresden, Leipzig, Berlin and Holland. She will return to America in time to conduct her famous summer school of singing at Point Chautauqua, beginning July 2. Some of her most distinguished pupils accompanied her abroad.

Mme Emma Eames Story gives a graphic account of her experiences during the recent earthquake at San Francisco, where Mme. Sembrich also was staying at that eventful time.

The King will honor with his presence the Canadian-British Festival of Music to be given by Dr. Harriss, of Ottawa, in London on June 27. The composers assisting are Sir Alexander MacKenzie, Sir Hubert Parry, Sir Villiers Stanford, Sir Edward Elgar and Dr. F. X. Cowen.

Fitzhugh W. Haensel, of New York, and W. Spencer Jones, of Toronto, have formed a partnership for the purpose of managing musical artists.

Songs by Ernest Whyte, the clever Ottawa composer, include "Childe Harold," "Hindoo Maiden's Song," "Ali Sings," "Sing, O Thou Happy, Happy Bird," "With the Night," "Spring Song," "Sapphic Ode," "The End of the Day,"

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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"In the Forest," "Wanderer's Night Song," "Evening in the Valley," "Love's Secret," "Love Came at Dawn," "Requiescat," "Three Flower Petals," "By Carnalee" and "Pibroch of Donuil Dhu." Among vocalists who have successfully interpreted Mr. White's works are Mrs. Gilmour Templeton and R. S. Pigott.

Elgar's "Dream of Gerontius" was performed by the Montreal Oratorio Society on Tuesday evening, April 10, in the Arena.

Henri Marteau gave a concert at the Illinois Theatre, Chicago, on April 15.

Kubelik has been playing with much success in California.

William C. Carl's spring organ recitals at the "Old First" Presbyterian Church, New York, took place on April 24 and May 1. The programs of this American artist are, like those of the French master, Guilmant, of great artistic and educational value.

The Musical Courier of April 18 contains the first of a series of articles by Leonard Liebling, the startling title being: "The Origin of Melody, The Descent of Music, or Haydn, Mozart, Beethoven, Schumann, Wagner, and other Plagiarists."

Mme Clara Butt will make a three months' tour of Australia in 1907.

Abbe Perosi has completed a symphony which will probably be performed first in Italy.

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TREATISE ON HARMONY
J. HUMFREY ANGER

PART I.

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PART II.

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The Beethoven house at Bonn has bought the original manuscript of the "Coriolan" overture.

Gounod's Redemption was ably performed under Dr. Torrington's direction at Massey Hall on Monday evening April 23. Soloists included Mme Albani and her concert company.

There is no doubt, says the Musical Courier, that the first week in May, at Cincinnati, when six festival concerts will be given will prove one of the greatest weeks in music the country has ever had; it will certainly be the most notably artistic festival in the Cincinnati series. The plans of the directors are prodigious. Sir Edward Elgar, the greatest individual figure in music today, comes specially to Cincinnati to conduct his choral masterworks—"The Apostles," on the evening of May 2, and "The Dream of Gerontius," the evening of May 5, at which time Beethoven's "Ninth" symphony will be given complete. Sir Edward Elgar also conducts his own orchestral works at the afternoon concerts of May 3 and 5. Never before has Cincinnati and the country been so awakened toward any festival. The opening concert is a memorial to Theodore Thomas and the program is notable: Cantata, "God's Time Is Best," Bach; "A German Requiem," Brahms, and two selections from Wagner's Gotterdammerung" — "Siegfried's Death and Brünnhilde's Immolation," with Madame Gadski, soprano. A real-

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ly great list of soloists has been engaged for the entire festival; Madame Gadski, principal soprano, who is without a peer in the concert world; Corinne Rider-Kelsey, soprano; Louise Homer and Janet Spencer, contraltos; John Coates, tenor; D. Ffrangçon Davies, baritone; Herbert Witherspoon and Charles W. Clark, bassos.

Among those present at a "salon musicale" given this spring in Paris by Mrs. Jacob Hoff, of the Bois de Boulogne, were many celebrities, including M. Massenet (who presided at the piano), Mme. Rey, pianist; Minnie Tracey, soprano; Lucy Arbell, contralto; M. Fugère, baritone; M. Casals, 'cellist; Earl and Countess of Stafford, Lady Coote, Lady Brabagon, Marquis and Marquise de Amodio, Vicomte and Vicontesse de Chambures, Consul General Mason, Baroness de Lormais, Countess de la Jonquière, Prince de Leca, Lady Lange, Frank King Clark, Mme Whistler-Misick, Vicomtesse Forgemol, and Colonel Mapleson.

This month Mme Schumann-Heink returns from America to fill engagements at London, Paris, Munich and Bayreuth.

Handel's "Messiah" was produced at Hamiton, Ont., on April 12, under the able direction of Dr. C. J. M. Harris.

Mme Nordica and Ysaye will be heard in a joint concert tour on this continent during November and December, 1906.

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The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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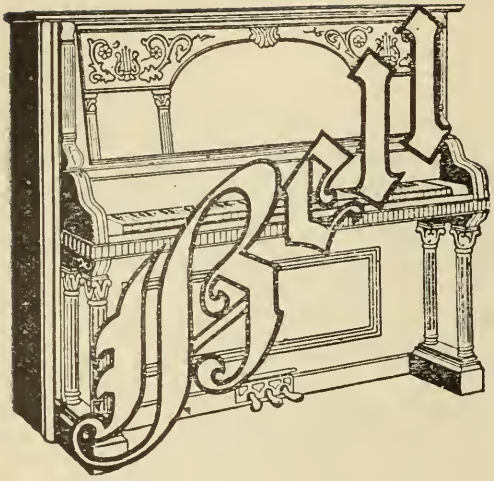

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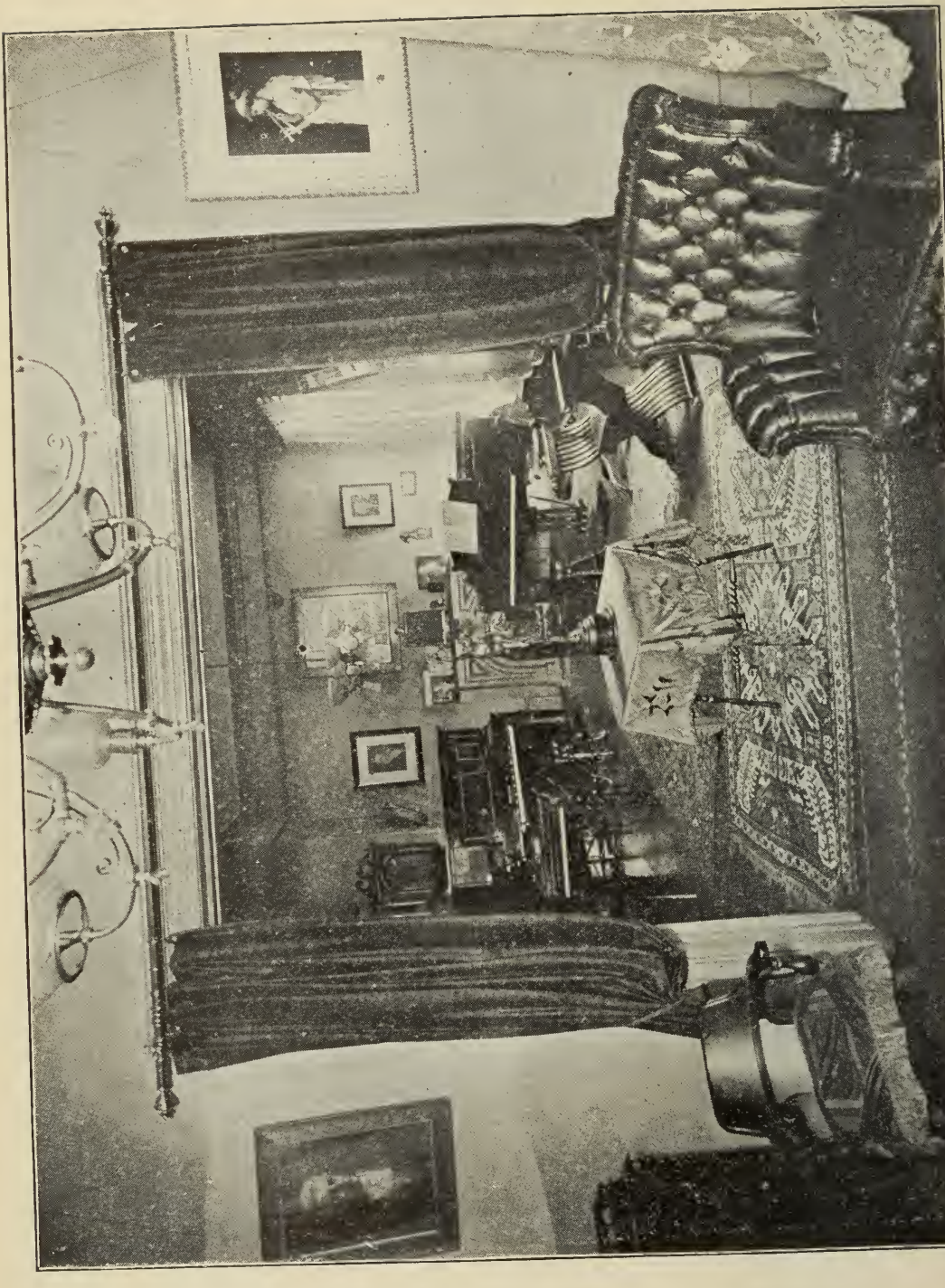
The Mocking Bird

HERE this bird of birds is singing, with his liquid tones a-ringing
Through the vales of Persian roses, with the vine-wreaths twining round ;
I can hear his music pouring through the twilight gently low'ring,
Till the stars come out to listen to the trilling, fluting sound ;
And my fancy's vag'ries dwelling on his full notes fuller swelling,
Seem to take me from the present to some fairy realm of old,
Some fair land in some fresh season far beyond the range of reason,
Where the Oriental oceans bask in sunlight bright as gold.

* * *

Trill, thou whole-souled voice of passion, breathed with neither form or fashion !
Trill, thou solitary maker of the woodland melody ;
Filled with latent love and power in the early ev'ning hour,
When the earth is joined with heaven in a bond of harmony.
Trill ! And cease not in thy numbers, lest my scenes of fancied slumbers,
Like the dewdrops of illusion, vanish in the sun of truth ;
Keep thy master music teeming, lest I waken from my dreaming,
Waken from Lethean visions but to find the real and ruth.

S. A. White Kismet.



STUDIO OF THE MUSICAL DIRECTOR, TORONTO CONSERVATORY OF MUSIC

A Treatise on Harmony

Dr. J. Humfrey Anger's preface to his new and valuable book for Harmony Students.

(Concluded)

IT was then this very question of perfect equality which prompted the author to continue the series of primary ninths from the point at which Dr. Day ends. For, since the fifths are all equal, the submediant will be in the same relation to the supertonic as the supertonic is to the dominant, and as the dominant is to the tonic. Having, therefore, formed chords of the primary minor ninth upon the tonic, the dominant and the supertonic, the submediant is taken for the next chord, after which the mediant is taken, and finally the leading note ; finally, because the perfect fifth above the leading note can never form part of a diatonic scale. A series of chords is thus obtained, the natural evolution of which, from the original tonic as a generator, will be seen in the following example :—

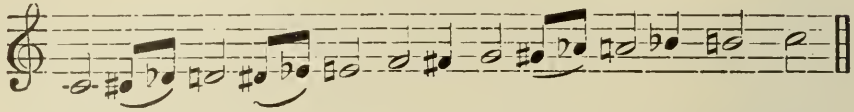
Ex. 4.

The whole notes in the above example are the roots of the successive chords ; the quarter notes, in each case, form a chord of the diminished seventh. These chords, it will be seen, extend over a compass of exactly four octaves, commencing and ending on the tonic of the key.

A scale may now be formed from the notes comprised by these chords, a scale which the author believes

will meet all the requirements of the modern composer, a scale containing not only the diatonic and the chromatic, but also the enharmonic element, and which may therefore be termed

Ex. 5. The Modern Enharmonic Scale of G.



The half notes in the above example are the diatonic notes of the scale ; the quarter notes are chromatic, and are called the perfect chromatics, being diatonic to the attendant keys they are never enharmonically changed ; the eighth notes are called the imperfect chromatics and may be employed in either form.

If this scale then is taken as the basis for all the possible chords in the key of C major, three important new triads, viz., A major, E major and B major, besides others, are added to the already accepted chromatic concords. These, it will be seen, are the dominant triads of the three attendant minor keys, and by their acceptance the whole family of attendant keys becomes even more closely united with the original tonic key than heretofore. By the addition of these triads, together with their sevenths and ninths, a theory of harmony is obtained by which every chord in the works of the great composers can be justified. Furthermore, the modern composer will find at his command a major triad on every semitonal degree of the key, except alone on F-sharp (or G-flat), which, having no note common to the diatonic scale, is naturally altogether foreign to the key. At the same time, seemingly boundless possibilities in the realm of tone color are presented to the composer, possibilities which indeed may never be exhausted so long as the art of music is based upon these very principles of equal temperament.

The chief defects of the Day theory may be briefly summarized as follows :—

(1) It was altogether unknown to the great classical masters of the Bach to Beethoven period (and even later) ; indeed, it frequently happens that chords em-

ployed by these composers cannot be explained by the Day theory, in which case the chords are said to be written in False notation.

(2) The compound intervals of the eleventh and thirteenth being represented in figured basses by their simple forms—the fourth and sixth, the names 'dominant fourth and dominant sixth' are just as applicable and quite as justifiable as the names 'dominant eleventh and thirteenth.'

(3) These names, furthermore, are very indefinite. Dr. Day furnishes thirty-two different examples of the use of the dominant eleventh, and as many as seventy different examples of the use of the dominant thirteenth.

(4) The theory completely overthrows the generally accepted theory of roots, and, consequently, root progressions, for any diatonic triad or chord of the seventh may be regarded as an incomplete form of the dominant thirteenth.

(5) The harmonic form of the chromatic scale being the basis of this theory, and this scale being derivable from the chords of the ninth on the tonic, dominant and supertonic, nothing is gained by adding the eleventh and thirteenth to these generators.

(6) It is founded (as has been shown above) upon a false estimate of the true significance of equal temperament, in which, for the purpose of enharmonic changes, all the semitones—whether diatonic or chromatic—must be regarded as being absolutely equal.

(7) Finally, when applied to the works of the great modern composers—Wagner, and his contemporaries and successors, this theory signally fails, for, in the chromatic extension of the modes now in vogue, a primary seventh, (to mention one chord alone) may be employed not only upon the tonic, the dominant and the supertonic—as advocated by Dr. Day—but also upon all the degrees of the major scale.

The various theories of harmony, however, after all is said and done, may well be likened to the different paths up mount Parnassus. The originator of a theory is simply the discoverer of a new path, the teacher is the guide, and the student is the pilgrim. To reach the summit is the object of all. Are we not but too frequently prone to believe that the path we ourselves

trod is the only path? May not the pilgrim occasionally take another path? Should not the guide be acquainted with every path? Is it not the part of the discoverer to find, if possible, the smoothest path, to remove obstructions and to grade the road where necessary, and thus to prepare a way which from his heart he feels will be welcomed by all? A path of joy to the guide, a path of comfort to the pilgrim.

To all his pupils, past as well as present, the author dedicates this work; and if it be the means of elevating their musical taste, or the means of arousing a keener desire for, and a better appreciation of, the higher types of music, or the means of leading them into the realm of composition, when perhaps they may add something, if only a small contribution, to that wealth of music of which we are already the happy possessors, then indeed will he feel repaid, and amply repaid, for the time and labor spent upon the same.

To his friend and pupil, Mr. Edmund Hardy, Mus. Bac., for valuable assistance in reading proofs, the acknowledgments of the author are due, and are cordially tendered.

Musical Books Reviewed

MR. HENRY E. KREHBIEL has translated and edited Friedrich Kerst's two volumes on Beethoven and Mozart. These little books are the excellent outcome of an ingenious idea. Both Mozart and Beethoven were fluently articulate outside their music; both wrote many letters and left records of all sorts concerning their views on many subjects. The industrious Mr. Kerst has gone through their published correspondence, note books, etc., and culled from them significant utterances, which he has grouped together under general headings, provided with their dates and an explanation of the special circumstances that called each out or to which each refers. The results are strikingly interesting. The characters of the two men—very different in many respects, yet at one in their common devotion to art and the outlook

upon it—are disclosed with an intimacy that much biographical reading would not yield.

The history of organ music involves an important part of musical history in general, and for such a discussion Mr. Abdy Williams has shown himself to be one of the very ablest of the contributors to the Music Story Series, "The Story of the Organ" (Scribner). The book is brief but scholarly, and is the work of a man that knows his subject and knows how to present it interestingly—even the mere abstruse historical portions of it. For Mr. Abdy Williams begins at the beginning with the Roman hydraulus, the music for which, though we have none preserved, if we could hear it, would probably sound insipid and meaningless. Organ music as we understand it began in the first half of the eighteenth century. What there is representing the preceding period is very scanty, and is of a kind without aesthetic value to us, showing the first gropings after artistic expression. Before the fourteenth century there is nothing at all.

The description of this earliest music is a task of purely historical interest. It involves an account of the forms of the "ricercar," the "canzona francese," the "toccata," the emergence from the bondage of the modes through the growth of the "musica ficta," that is, the use of accidentals that establishes the modern sense of tonality, and the interrelation of keys. The first celebrated organ player was Landino, who lived between 1325 and 1390. The organ in those days was a big machine without stops, with six keys six inches broad, played with the fist, and was used only to accompany the plain-song in unison and to attract the congregation to church, as bells are now. But there was also the portable organ, the "portative," placed on the knees or hung from the neck of the player, who blew the bellows with his left hand and played the keys with his right. Upon this Landino played so that the whole assembly was excited, and birds ceased their song, drawing near in their astonishment to listen. Such is the contemporary testimony; and while organ playing has improved since then, it has scarcely increased its effect upon the birds.—Ottawa Evening Journal.

Edward FitzGerald

WHEN Edward FitzGerald died in June, 1883, only a few people had even heard his name. Indeed the public at large had not had much chance of hearing it. He had published very little; and the private, or semi-private, method of publication he adopted, his retiring temper, which led him, as some one said, to take "more pains to avoid fame than others do to seek it," the subjects his works dealt with, remote from most men's reading, and appealing only to the finer and more curious part of the small public which reads— all combined to keep him quite unknown. Nor could the dedication of Tennyson's "Tiresias," written just before FitzGerald died, but, as the Epilogue shows, not published till after his death, do much to dissipate this obscurity. In spite of all its cordial friendliness,—in spite of its generous praise of his

> golden Eastern lay,
> Than which I know no version done
> In English more divinely well;

the tribute scarcely widened the circle of those who knew FitzGerald. The memory of many disappointments is apt to keep the judicious reader from meddling with translations of great poems, and Persian literature is to most men a new field, into which they are shy to break. Tennyson's lines, moreover, because of their enthusiasm, created a suspicion of the partiality of old friendship, and, above all, "Omar Khayyam" was anything but easy to obtain.

So it was that FitzGerald died almost unknown. And yet he was not only a personality, but a very delightful personality. He went his own way from the beginning and lived his own life, and the result was an original creation, such as we look rather to find in the great novelists than in actual life. No figure could stand out more curiously in our modern English world. Nothing is more old-fashioned nowadays than leisure, and FitzGerald was at leisure all his days. Nor could anything be more old-fashioned than his use of it. His

taste was all for old books and old friends, familiar jokes and familiar places. He clung all his life to the dull and dirty Suffolk country in which he was born, just as, at the end of his life, he returned every year, with the return of spring, to his dearly loved Madame de Sévigné. The altars of our great modern idols, bustle and publicity, received no sacrifices from him. Perfectly regardless of time and money and fashion, he stalked his native roads in a strange costume,—in which, however, it is said, he never ceased to have an indefinable look of the *hidalgo* about him,— or pottered in his boat on the sluggish Deben, asking children odd questions, or looking over Crabbe or Calderon. He had a just horror of clever people, and much preferred the stupidity of country folks to the "impudence of Londoners." His time was largely passed with his social inferiors,—with the boys who read to him when his eyes began to fail, and who must have been bewildered by his strange savings and doings ; with the bookseller for whose sake he bought books he did not want ; or with the "hero" fisherman of Lowestoft who, "great man" as he was, had a weakness which he could not conquer, and proved, as far as money went, one of FitzGerald's bad speculations. Not that that would have troubled FitzGerald ; his generosity was like everything else about him, of the old-fashioned sort, which, though probably not the wisest, is at least the prettiest ; free and open, careless of distant results, and very direct and personal in its application. We imagine it to be very possible that he never gave a guinea to a charitable society in his life, but very certain that he gave a great many to unfortunate individuals with whom he came into contact.

Altogether it was a strange existence, with something about it that may well make us pause in our fussy self-importance. Carlyle saw in it only a peaceable, affectionate, ultra-modest man, "and an innocent *far niente* life;" but, after all, for a man to have made himself "peaceable, affectionate, and ultra-modest," is to have done something, and something which to his neighbors is of far more value than many shining performances. Perhaps, too, we are apt nowadays to undervalue the higher sort of innocency, and to forget that there is old authority for the doctrine that it is

just innocence which "brings a man peace at the last," and that another authority, still higher, if not quite so old, makes "pure religion" itself consist in two things, one of which is keeping "unspotted from the world." Besides, from a humbler point of view, or indeed from any point of view whatever, manliness and cheerfulness, generosity and gentleness and pure unadulterated simplicity, must always be things worth having. Even if "the world's coarse thumb" asks as usual for results more material and tangible, the attainment of such graces will always redeem a life like FitzGerald's from the charge of having been wasted and useless. Any such charge is, however, absurd enough, apart from these considerations ; for the translator of "Omar Khayyam" is assuredly not without his "proper reason for existing."

A life like FitzGerald's has no story. He was born at Bredfield, near Woodbridge, in 1809. The chief recollection he seems to have retained of his childhood was the rather terrible if very splendid figure of his mother, a great lady who used to astonish the neighborhood with her coach and four, and who seems to have had a great lady's temper. He went to school at Bury St. Edmund's, where he began his long friendships with William Donne, who was after Censor of Plays, and with Spedding, the editor of "Bacon." It was at Cambridge that he made the acquaintance of Thackeray, who spoke affectionately of him on his deathbed, and of Thompson, afterwards Master of Trinity, FitzGerald's college. He followed no profession after taking his degree. Till 1853, though he often shifted his quarters, he lived mainly in a thatched cottage at Boulge, near Woodbridge, just outside the gate of his brother's place, Boulge Hall. He was in lodgings in Woodbridge from 1860 to 1874, when he settled in a small house of his own outside the town, named, by command of some lady who visited him, Little Grange. And "Laird of Little Grange," as he liked to sign himself, he remained till he died, quite suddenly, in June, 1883. He is buried in Boulge churchyard ; and a rose, the daughter of one that grows on Omar Khayyam's tomb, has been planted over his grave. The text on the stone, "It is He that hath made us, and not we ourselves," was his choice.

The little he wrote was all published anonymously, except "Six Dramas of Calderon" in 1853. He prefixed a memoir to an edition of the poems of his friend, Bernard Barton, the Quaker poet of Woodbridge, in 1849. Two years later, he printed the remarkable dialogue "Euphranor." "Polonius" appeared in 1852; a rendering of the "Agamemnon," parts of which are unequalled, was published in 1876.; and four editions of his translation of "Omar Khayyam" came out before his death, the first appearing in 1859, without gaining any immediate recognition. The other Persian translations were left in manuscript and only appeared in Mr. Aldis Wright's edition of his "Literary Remains," 1889. He was a man of many and notable friendships, chiefly kept up by interchange of letters. Those friendships that date from Bury and Cambridge have been given; others that followed, to be extinguished only by death, united him to Alfred Tennyson and Frederic Tennyson, Carlyle, and Carlyle's friend and editor, Norton; Barton, the poet, and Lawrence, the painter; to Sir Frederick Pollock, Lowell, two Crabbes, son and grandson of his favorite poet; to Archbishop Trench, Professor Cowell, who led him to read Persian, and Mr. Aldis Wright, whom he appointed his literary executor.

It used to be said that a man is known by his friends. If that be so, the world which knows his friends so well has no need of an introduction to FitzGerald. The companion of men like these was certainly no ordinary man, either in heart or head. Nor would it be possible to keep on writing dull letters to such men for forty years. FitzGerald's letters then, we know beforehand, are not dull. In fact, they are among the best in the language, and it is likely enough that they will find more readers than "Omar Khayyam"; though no doubt, but for "Omar Khayyam," we should never have heard of them. Letters show the man, and we have FitzGerald here set out before us, just as he was, in all his kindliness and humor, in all his fine and acute perception of true and false in art and literature, in his love of all that is truly lovable, in his queer ways and whims, even in his weaknesses.—*The Quarterly Review.*

(To be continued)

Mr. J. D. A. Tripp

Mr. J. D. A. Tripp, the eminent Canadian pianist, and member of the Conservatory's faculty, left Toronto on June 29, to undertake an extensive and important Western tour. He will conduct examinations for the Conservatory at numerous local centres, including Orangeville, Owen Sound, Port Arthur, Fort William, Winnipeg, Boissevain, Neepawa, Brandon, Medicine Hat, Calgary, Red-Deer and Edmonton, while recitals will be given by him at one of the most beautiful of Rocky Mountain summer resorts, Banff, and at other places.

Mr. Tripp's western journey of last season aroused much enthusiasm. The Vancouver News Advertiser's critic wrote : "Mr. Tripp—who is beyond question the finest Canadian pianist of the day—is a musician of whom we all feel patriotically proud. His playing was characterized throughout by a fine technique, a crisp, clear touch and good temperament well controlled. His interpretation followed closely the lines of tradition, he has a reverence for the past, yet at the same time he was thoroughly individual." Winnipeg's Telegram stated that "Although his playing is marked with clean and convincing technique, he interprets his lighter selections with the delicacy of a Paderewski." "Mr. Tripp is above all things an artist," asserted the Edmonton Bulletin : "His execution and technique are immense, but the beauty of his playing is in his masterly interpretation and conception of the composers' ideals." Finally, among other favorable comments, the Calgary Herald paid this tribute : "He showed his thorough, musicianly qualities not only in the selection of his numbers, but in his interpretation of them. He was equally at home last night in the delicate, rapid pianissimo runs of Chopin's etude, and the broad, firm effects and brilliant execution called for in Rubinstein's waltz and the Polonaise Militaire."

The many artistic triumphs of this distinguished Canadian musician, in Toronto and other Eastern cities, are well known to readers of the Bi-Monthly. Not only as pianist and teacher, but also as founder and conductor of the Male Chorus Club, he has ex-

MR. J. D. A. TRIPP

erted a wide and ever increasing influence for good in musical circles. As a creditable result of the Male Chorus Club's efforts, similar choirs have since been established in other parts of the Province. Being a member of the well known Schumann Trio, Mr. Tripp has enjoyed much valuable experience in Chamber music recitals. He has received several excellent offers from those who have been desirous of securing his services for other cities, and from managers who would be glad to assume control of prolonged concert tours for him. He, however, remains loyal to his native land, to which he returned after a number of delightful sojourns abroad.

Mr. Tripp's "Teaching Edition of Standard Pianoforte Compositions, with Explanatory Notes for Practise, Pedalling and Fingering," is worthy of special mention. "Si Oiseau J'Etais," Opus 2, No. 6, Henselt, and "Prelude," Opus 3, No. 2, Rachmaninoff, are included in this series of revised piano works, which teachers and students will find to be most acceptable additions to their repertoires.

The likeness of Mr. Tripp, which appears in this issue, will be welcomed as a notable feature in the Bi-Monthly's series of prominent members of the Conservatory faculty.

Mrs. Everard Cotes (Sara Jeanette Duncan, the novelist,) has arrived in Canada for a visit to her friends in Brantford, Ontario.

William Kirby, the eminent journalist, novelist and poet, died at Niagara-on-the-Lake on June 23. As has well been said :

Whatever Canadian novelists may do to enrich the writing of fiction in Canada for the future, there can be no question that when William Kirby wrote "The Golden Dog," he made for Canadian romantic fiction an honorable and memorable beginning.

Give every man thine ear, but few thy voice ;
Take each man's censure, but reserve thy judgment.
—Shakespeare.

Ellen Terry's Jubilee

THIS is the "impromptu" which Louis Parker wrote for the recent celebration in London, at Mr. Tree's theatre, of Ellen Terry's jubilee. The evening began with a performance of "The Merry Wives of Windsor," with Miss Terry as Mrs. Page and Mr. Tree as Falstaff. At the end, as fairies and mortals were trooping off the stage after Falstaff's discomforture in the forest, Mr. Tree spoke : —

Stop, mistress, stop ! our Will has had his way,
But now you're in my house, and I can say
What Shakespeare never thought of in his play.

Stand here, dear sister-artist, Britain's pride,
The Genius of her stage personified,
Queenlike, pathetic, tragic, tender, merry—
O rare, O sweet, O wondrous Ellen Terry !

For us, your comrades, who unresting give
Our toil to make the plays of Shakespeare live,
What can we do but bow before the art
Which proves e'en Shakespeare to his very heart,
And summons to our half-bewildered ken
Ophelia, Juliet, Portia, Imogen,
Beatrice, Katharine, or, with thoughts of death,
The conscience-stricken queen of grim Macbeth ?
Nor in the glittering catalogue let not
The dreams of later authors be forgot—
Isben, Dubourg, Wills, Barrie, Bernard Shaw—
You make the bricks as they supply the straw.

Jack Falstaff thrills behind his monstrous mask,
Watching how greatly you achieve your task,
And feels the fragrance that about you clings
From all the roses of your fifty Springs.

Roll, Drums ! and flourish, Trumpets. Let the cheers
Many a long day re-echo in your ears !
But, through their clamor, may my whisper move you :
We praise you ; we admire you ; and—we love you !

(A Tucket is sounded and the people cheer.)
(Miss Ellen Terry stands in pretty bewilderment and confusion.)

Miss Terry. Mr. Tree—I—— I cannot find a word—
(A Dove flies down bearing a document; a fairy takes the Document from the Dove's neck and hands it to Miss Terry.)

A Fairy. Here, Ellen Terry—from a little Bird.
Miss Terry (greatly relieved)—
Ah—. Thank you!—Can I trust myself to read?
You know how much Indulgence I must need—I
(She reads from the document.)

I want to thank you—all of you—I see
Through Tear-dimmed Eyes your Love Envelop me,
Wrap me as 'twere within a shining cloud.
And I am very humble—very proud—
I want to say—I want to say—Alas!
These written Words are but as sounding Brass
And tinkling Cymbals, for at such a time
Silence were better than a puny Rhyme.
(To Mr. Tree.)
Shake hands!—I thank you—Phrases have I none.
I pray you leave me here awhile alone.

—Boston Transcript.

Canadians in London

A welcome despatch to the Canadian press from England is as follows:

London, June 28.—The King and a fashionable audience of nearly 3,000 attended the British-Canadian concert organized by Dr. Charles Harriss, Ottawa, held at Queen's Hall last night. The concert was a triumph for Dr. Harriss. He was enthusiastically received, and was assisted by the London Symphony Orchestra and chorus of 250. The solo parts were taken by Mlle. Donalda, Miss Ida Kahn, John Harrison and Frangcon Davies. The proceeds are in aid of the Minto Cottage Fund of Canada.

Conservatory Announcements and Events

The more powerful an obstac e, the more glory we have in overcoming it.—Moliere.

A welcome announcement has been received by cable, stating that Miss Heloise Keating, daughter of Mr. E. H. Keating, and formerly a member of the faculty of the Conservatory, has been awarded the first prize for harp playing and the prize of Queen Marie Henrietta at the annual Concour of the Brussels Conservatoire. Miss Keating is expected home in the Autumn.

Frank S. Welsman, the eminent pianist and teacher, has been appointed a member of the Conservatory's faculty. Mr. Welsman will conduct the new Conservatory Symphony Orchestra, a detailed account of which will appear in the September issue of this magazine.

Sara E. Dallas, Mus. Bac., who has been one of the most prominent personalities at the Toronto Conservatory of Music since its inauguration, and who with Miss Curlette, has successfully conducted the Westbourne School, leaves this city next month to make her home in Vancouver, B. C. An efficient organist, pianist and instructor, she will be a great inspiration to the music students of the terminal city and Victoria, while beauty and intellectuality go hand in hand with her other qualifications and endowments. Miss Dallas is a sister of Eleanor Dallas Peter, Mus. Bac., of Vancouver, formerly "The Musical Courier's" clever Winnipeg correspondent.—The Musical Courier.

An artistic set of silver, consisting of tea-pot, candlesticks and fern holder, was given to Miss Dallas on July 6. Mrs. Fisher kindly selected the gift, which was accompanied by the ensuing graceful letter from the pen of Dr. Edward Fisher.

"The Musical Director and members of the staff of

the Toronto Conservatory of Music beg Miss Dallas to accept this silver as a slight token of the esteem and affection which is felt towards her by every one connected with the institution, and to believe that they feel the deepest regret at her departure from Toronto. Their best wishes will follow her to her new field of work and they predict for her the same full measure of success there that has attended her musical activities in this city."

Miss Elizabeth Cunningham, a gifted piano pupil of Dr. Edward Fisher, and honor graduate of the Conservatory in both the artists' and normal courses, left this city early in the present month to teach music in Brandon, Man. Miss Cunningham has had experience in accompanying as well as in other branches of the art. She will be much missed in Toronto but will prove a valuable addition to musical life in her new surroundings. Brandon will no doubt appreciate her knowledge and ability.

Miss Helene How, another gifted and successful graduate of the Conservatory and member of its faculty, has left Toronto for a Western sojourn. After visiting Banff and Calgary Miss How will spend next season at Edmonton, where her ability as teacher of piano and theory will no doubt be highly valued.

Dr. and Mrs. Edward Fisher will probably pay a visit to Prince Edward Island, in August.

Mrs. Ryan-Burke is spending the summer in Europe.

Miss H. Ethel Shepherd, of the vocal staff, visited New York at Easter, and will be the guest of Mrs. J. H. Logan, in the same city, at the Hotel Ansonia, this month.

Miss Edith Myers has been holding one of her interesting sessions for teachers, beginning at the Conservatory on June 19.

On Friday afternoon, June 15, a large garden party was given at the Westbourne School, where Miss Dallas and Miss Curlette received many friends. Mr. McGillivray-Knowles' picturesque studio, at the end of the lawn, was much admired.

At the Rosedale Primary Branch of the Conservatory, on Dunbar Road, an excellent recital was given under the direction of Mrs. J. W. F. Harrison on the afternoon of May 12. Students who took part were the Misses O'Loane, Bath, Hyslop, Gzowski, Hodgins, Fullard, Macklem, May, Massey, and Phillips.

The lecture hall of the Toronto Conservatory of Music was bright and attractive on June 2, when H. Ethel Shepherd, who recently returned from Paris, gave a soirée musicale in honor of her pupils. Gracefully arranged flowers adorned the platform and tea table. Miss Shepherd wore a beautiful gown of Renaissance lace over chiffon and silk. Her appearance has well been described in the local press as that of an ideal artist. The singers were Alma Nix, of Uxbridge; Miss Johnson, of Detroit; Nina Gale, of Toronto; Frances Edwards, Gertrude Weart, of Vancouver, Kathleen Howard, of Toronto, and Hazel Ireland, of Vancouver. A brilliant quartet was the opening contribution. Though all were young students, they displayed artistic development which reflected great credit upon Miss Shepherd's ability as a teacher, and which would no doubt have gratified Jean de Reszké, Oscar Saenger, Frank King Clark and other famous masters with whom this young and gifted Canadian musician has taken special courses in vocal instruction. Among noteworthy features were musical feeling, dramatic instinct, careful phrasing, correct tone placement, repose, and noiseless breathing. Miss Shepherd, who is an admirable pianist, accompanied each song.—The Musical Courier.

The marriage of Miss Edith C. Miller, a talented member of the organ staff, and Rev. Mr. Van Wyck,

of Hamilton, took place at Trinity Methodist Church, Toronto, on June 28. In recognition of her eight years of efficient service as organist of this church, the choir presented Miss Miller with a beautiful candelabra and large, framed picture of the choir, while the congregation gave the clever young musician a cabinet of silver and purse of gold. A social evening was spent at the church, when complimentary speeches were made and all good wishes tendered. The Musical Director, organ faculty and a number of other prominent representatives of the Conservatory united in giving Miss Miller a set of silver, as a wedding present. Mr. Van Wyck is pastor of a church in Hamilton, Ontario.

Extensions to the Conservatory this summer will provide additional teaching rooms and larger accomodation for the Residence.

Miss Denzil has been visiting Mrs. Ahearn, in Ottawa.

The ensuing account of the marriage of Miss Charlton, pupil of Dr. Fisher and Dr. Anger, and graduate in the Teacher's Normal Piano Course, will be read with interest :

The marriage of Miss Maude Charlton, second daughter of Mr. and Mrs. W. A. Charlton, and Mr. J. J. Gibson, Barrie, was solemnized yesterday afternoon (April 30), at Old St. Andrew's Church, the Rev. Dr. Milligan officiating. The bride was given away by her father, and wore a beautiful gown of Brussels lace over taffeta. The maid of honor was Miss Elsie Charlton, sister of the bride, and the bridesmaid, Miss Clara Biggar. The flower girl, Miss Jessie Gibson, carried a basket of daffodils. The church was bright with spring flowers, and Dr. Anger played the wedding music, Mr. Arthur Blight singing a solo. After a reception held at the residence of Mr. Charlton, Madison avenue, Mr. and Mrs. Gibson left for the south. An appropriate gift was a grand piano, from the bride's father.

Conservatory Recitals

May 2, Miss Cornelia Heintzman, pupil of Mr. J. D. A. Tripp ; May 7, pupils of Mr. J. W. F. Harrison ; May 14, pupils of Mr. Frank E. Blachford ; May 22, pupils of Mrs. B. Drechsler Adamson and Miss Lina Drechsler Adamson ; May 28, pupils of Mrs. J. W. Bradley ; May 29, pupils of the School of Expression ; May 29, Miss Beatrice Marshall, pupil of Mr. J. D. A. Tripp ; May 30, pupils of Dr. A. S. Vogt ; May 31, pupils of Mr. Rechab Tandy.

The School of Expression's Commencement

THE substantial, educational, and highly artistic character of the work of the Conservatory School of Expression was well represented at the two recitals of the annual commencement of that institution on Wednesday and Friday, May 30 and June 1. The programs were such as would appeal strongly to the cultured and thoughtful. As the principal, Mr. Kirkpatrick, stated in his address to the graduates, the work of the Conservatory School of Expression is such as to induce a keen appreciation of art and literature and that broad interpretation of life so essential in all art. The Wednesday evening programme consisted of an open session of the department of physical culture. This recital showed admirably the educational value and advantage to the general health of physical culture. On Friday evening, previous to the granting of the diplomas, a most entertaining and artistic programme was rendered. The readings were excellent examples of what can be done in abridgments of extended literary efforts. The Misses Tewsley, Frith, Crone, and Dillon read from "Audrey," "The Crisis," "Monsieur Beaucaire," and "Marie Stuart." The Misses Loudon, DeCew, Jenckes, Dillon, Gillies, Tewsley, Perry, and Frith presented an exceedingly amusing farce, entitled "The Meeting of the Young Ladies' Club." The two

musical numbers on the programme, contributed by pupils of Dr. Ham and Dr. Fisher, were of a high order. Mr. W. A. Beecroft, whose voice is a full, rich bass, sang most acceptably "Aus der Jugendzeit," by Radecke, and "Who is Sylvia?" by Schubert. Miss Maidie Morley's interpretation of the Tschaikowsky Valse Caprice, op. 4, was refined and artistic, showing her to be possessed of not only a decidedly musical talent, but great intelligence. In a happy, yet serious, vein, Rev. J. A. Macdonald made the address to the graduates. Dr. Fisher expressed the well-wishes of the Conservatory of Music for the future of the students. Besides the principal, the teachers represented in the recitals were Miss Adelaide M. Heath and Miss Florence E. Luts. The following graduates were granted diplomas: Kitsie Frith, Alice Jenckes, Gertrude Tewsley, Emily DeCew, Barbara Perry, Elsie Gillies, Maybelle Dillon, Merle Crone, Olive Loudon. A physical culture certificate was granted to Miss Ina M. Jones. —Toronto Mail and Empire, June 2, 1906.

Conservatory Commencement

AT Massey Hall on Thursday evening, June 28 art and education were combined in the Commencement exercises of the Toronto Conservatory of Music. An exceptionally comprehensive and meritorious program of musical numbers preceded the presentation of diplomas by Rev. Canon Cody. Mendelssohn's "Capricio Brillante" was effectively and sympathetically interpreted as an inaugural contribution by Marjorie Hoig, Mr. J. W. F. Harrison conducting the orchestra. The orchestra, although of an impromptu nature, was a credit to Toronto. Norah Hayes, sister of Lena M. Hayes, played Mendelssohn's E minor Concerto for the violin, displaying admirable schooling and exceptional talent. She was supported by Jessie C. Perry, the Mendelssohn Choir's efficient accompanist. Miss Hayes is one of the youngest, and at the same time most promising, of the Conservatory's long list of graduates. Marley R. C. Sherris accompanied at the piano by Mr. R. S. Pigott's artis-

tic tonal background, sang Schumann's "Ich Grolle Nicht," and Schubert's "Who is Sylvia?" Excellent enunciation, intelligent phrasing and purity of tone were characteristics of Mr. Sherris' songs. The last two movements of the "Concerto in G minor," Mendelssohn, played by Helen M. A. Strong and the orchestra, Mr. J. D. A. Tripp conducting, proved to be one of the most brilliant features of the concert. "Wenn Ich in Deine Augen," Schumann, and "Im Wunderschonen Monat Mai," Hammond, were accompanied by Mrs. Ryan-Burke, and sung by Helen Mockett, the happy possessor of an exceptionally pleasing and artistically developed soprano voice. Sarasate's "Zigeunerweisen, Opus 20," for violin and orchestra, played by W. George Rutherford, and conducted by Mrs. Dreschler Adamson, aroused well-deserved enthusiasm. Violette F. Thomson, A.T.C.M., who has a fine state presence, sang the familiar Arditi "L'Estasie" with accuracy and grace. Hiller's "F sharp minor Concerto" (last two movements), interpreted by Jessie Allen, pianist, and the orchestra, Dr. Edward Fisher conducting, was a superb number. Repose was especially noticeable among Miss Allen's other admirable qualities. Fervor and musicianly phrasing and vocalization characterized "Hear Ye, Israel," Helen Davies, A.T.C.M., singing the difficult aria, and Dr. Albert Ham directing the orchestra. It was a matter of general regret that owing to illness Lillian Willcocks was unable to sing her selection. Mary L. Caldwell, pianist, and the orchestra, ably conducted by Dr. Fisher, gave, in conclusion, a masterly performance of Weber's "Concertstück, Opus 79." Rev. Canon Cody (who was preceded in his address by Dr. Fisher's appropriate introductory remarks) spoke at length, wisely and eloquently, to the large audience, and later to the numerous graduates present. The work, achievements, and future of the Conservatory were referred to in the highest terms. Diplomas were then announced and presented as follows to many whitegowned graduates, most of whom carried luxuriant flowers.—Toronto Saturday Night, July 7, 1906.

List of Graduates

PIANOFORTE (Artists' Course)—Miss Mabel Angel, Liberty, N.Y. ; Miss Pauline Biedermann, St. John, N.B. ; Miss Edith Dickson, Orillia ; Miss Jeanette Killmaster, Port Rowan ; Miss Nell McConnell, Toronto ; Miss Lena Martin, Owen Sound ; Miss Libbie Pearsall, Toronto ; Miss L. Winnifred Stalker, Toronto.

Pianoforte (Teachers' Course)—Miss Annie Connor, Toronto ; Miss Marie Hennessy, Toronto ; Miss Eva Irene Hughes, Toronto ; Miss Alice Layburn, Port Arthur ; Miss Florence E. Turver, Buffalo, N.Y.

Voice—Miss Helen Kirby Ferguson, Toronto ; Miss Mamie Fowlie, Erin ; Miss Myrtle Gallagher, Harrowsmith ; Miss Edna A. C. Greenway, Little Britain ; Miss M. Lillian Moore, Peterborough ; Miss Mary Alexina Mortson, Jefferson ; Miss Blanche V. O'Hara, Ontario Ladies College, Whitby ; Miss Lysla E. S. Taylor, Chatsworth.

Violin—Miss Norah M. Hayes, Toronto.

Organ—Miss Daisy E. Faed, Cannington ; Miss Luella A. Knapp, Kingston ; Miss Carlotta Wickson, Toronto.

Theory—Miss Mary Andrews, Keene ; Sister Mary Carmel, Ursuline Academy, Chatham ; Mr. James Norman Eagleson, Brockville ; Miss Florence L. Presant, Guelph ; Miss M. Evelyn Stevenson, Ancaster ; Miss E. C. Wilma Warne, Bracebridge.

School of Expression (Artists' and Teachers' Course)—Miss Merle Crone, Toronto ; Miss Mabelle L. Dillon, Sarnia ; Miss Kitsie Frith, Toronto ; Miss Gertrude Tewsley, Brockville.

School of Expression (Expression and Physical Culture Courses)—Miss Emily Beemer DeCew, Walkerville; Miss Elsie Ross Gillies, Carleton Place ; Miss Alice Emily Jenckes, Sherbrooke, Que. ; Miss Olive Juanita Loudon, Los Angeles, Cal ; Miss Barbara Marie Perry, Toronto.

The following have passed the Senior examination in the department indicated, and will receive diploma on completion of one or more subjects :

School of Expression (Physical Culture Course)—Miss Ina May Jones, Brantford.

Pianoforte (Artists' Course)—Miss Beatrice Marshall, Kingsthorpe School, Hamilton.

Pianoforte (Teachers' Course)—Miss Edith Breckenridge, Toronto ; Miss May Crane, Toronto ; Miss Claudia Gaviller, Grand Valley ; Miss Florence E. Henry, Napanee ; Miss Hazel Ireland, Carberry, Man.; Miss Florence Edith Preston, Napanee ; Miss Winnifred Stalker, Toronto ; Miss Olive Thomson, Owen Sound ; Miss Alma F. Tipp, Toronto.

Voice—Miss Eva A. L. McQuay, Owen Sound.

SCHOLARSHIPS.

A Partial Scholarship, value $40.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Piano Department, was won by Miss Annie Connor, Toronto, and Miss Alice Layburn, Port Arthur.

A Partial Scholarship, value $25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Junior Examination, Piano Department, was won by Miss Laura Eleanor Irwin, Kamloops, B.C.

A Partial Scholarship, value $50.00, awarded by Messrs. Heintzman & Co., Toronto, for "Highest Standing" in Special Examination, Pianoforte Department, was won by Miss Jessie Allen, Toronto.

A Partial Scholarship, value $25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Junior Examination, Violin Department, was won by Miss Eleanor Robertson, Toronto.

A Partial scholarship, value $40.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Intermediate Examination, Theory Department, was won by Miss Margaret Haig, Toronto, and Miss Nellie Hearn, Toronto.

A Partial Scholarship, value $25.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Junior Examination, Theory Department, was won by Miss Margaret A. MacKenzie, Bruce Mines.

A Partial Scholarship, value $15.00, awarded by the Conservatory for "Highest Standing" with 1st class honors, Primary Examination, Theory Department, was won by Miss Eleanor Robertson, Toronto.

Home and Foreign Notes

"Hope of the Ages," by Dr. Albert Ham, was recently performed effectively in England by the Cardiff Choral Society.

It is announced that at the theatre in the Arena at Beziers, Spontini's "La Vestale" is to be given on August 26 and 28, with soloists from the Paris Opéra and a chorus of 250 voices. On September 2 there will be a notable concert, with Camille Saint-Saëns as a leading attraction.

Alexander Muir, author and composer of "The Maple Leaf Forever," died suddenly on June 26 at his Toronto residence. Mr. Muir, who was principal of the Gladstone Avenue School, composed this national song in 1866. A fund is being raised in honor of his memory.

Sir Edward Elgar's "Dream of Gerontius" was performed in public for the first time in France on May 25th, at the Trocadéro, under the auspices of the "Société des Grandes Auditions."

Leoncavallo will visit the United States and Canada next season.

Winners of the Lockwood Musical School scholarships at Yale University this year were: Thomas Moore, of St. Joseph, Mo.; George I. Tompkins, of Waterbury, Conn., and George M. Sneath, of New Haven. These scholarships are cash prizes, the income from a liberal endowment of $12,000.

The great Musical Festival at Bayreuth will begin on July

Premier Haultain's Opinion

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Regina, Aug. 29, 1904.

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22. Conductors announced are Dr. Hans Richter, Manchester; Felix Mottl, München; Dr. Carl Muck, Berlin; Siegfried Wagner; Michael Balling, Karlsruhe, and Franz Beidler, Bayreuth.

Patriotic Canadians are glad to hear of the success of Dr. Charles Harriss' concert at Queen's Hall, London, England, on June 27, when the King honored the event with his presence. Dr. Harriss is arranging an extended concert tour through this country. Orchestral and choral concerts will be directed by a British and also a French conductor.

"The German papers announce the death at Weimar of Prof. Karl Hummel at 85 years of age," writes Marc A. Blumenberg, editor-in-chief of the New York Musical Courier. "This removes a renowned German landscape painter, who was the son of J. N. Hummel (Liszt's predecessor) and a welcome artist in London and Paris in the Mendelssohn period. After a studious career he finally settled in Weimar and painted ideal landscapes, such as 'The Gardens of Armida,' 'Ajaccia,' 'Civita Castellano' and innumerable less renowned pieces. He knew Goethe personally, although merely in the childhood days. He is the last of the group of Weimarian personalities, and with him a period finally closes that marked a revolution in German art and literature."

In London last month Mark Hambourg celebrated his one

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thousandth public appearance since he completed his studies with Leschetizky eleven years ago.

Manuel Garcia, the famous singing master, who invented the laryngoscope, died at London, Eng., on July 1, at the age of 101 years. He was born in Madrid on March 17, 1805, and was the son of Manuel del Popolo Vicente Garcia. One of his sisters was the great soprano, Maria Felicita Malibran. His father likewise became prominent as a tenor and teacher of singing.

Goldmark's new opera, "A Winter Tale," will be performed for the first time next Fall at Budapest, and later at Berlin and Vienna.

Moriz Rosenthal will be heard in America next season, under the direction of Henry Wolfsohn. Of the great Austrian pianist it has been said: "One reason of Rosenthal's preeminence is his mastery in each school of music. He gets to the heart of a composition, whether it be a Bach fuge, a Beethoven sonata, a Liszt rhapsody, a Chopin waltz, or a Schumann nachstuck. He is equally susceptible to the chaste beauties of Mozart and Haydn and the passion of Chopin and Liszt. This breadth of sympathy is one of the surest marks of the truly great artist—it is the quality that sways immense audiences."

Puccini recently informed a London interviewer that d'Annunzio had written to him, stating that he had an idea for

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a libretto. The Morning Leader asserted that Puccini had arranged with Mr. Savage for English productions of an opera in America.

"Fire" is the name of an opera which Franchetti is composing.

Antonia Dolores, the prima donna, sailed for Australia on June 22 for her concert tour, which will last from August until January.

Mme. Patti gave her annual concert at the Albert Hall, London, Eng., on June 14.

Owing to the serious illness of his daughter, Dr. A. S. Vogt's important visit to Europe has been indefinitely postponed.

A Swedish Musical Festival was held at Stockholm on May 30 and June 1, with Tor Aulin, Nordquist, Henneberg and others as conductors.

Rafael Navas, a young Spanish pianist, will play in America during the coming season.

Mme. Maconda and the Thomas Orchestra recently concluded a successful tour of Michigan, Nebraska and other States.

Mlle. Donalda took Mme. Melba's place in "Bohème" in London on May 21, and won praise as "Mimi." Caruso's singing has been one of the features of the London season.

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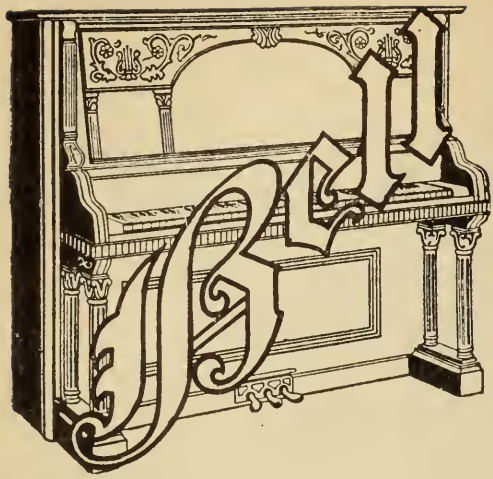

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The advantages of this method of memorizing are twofold: Not only does the student master his music but he also gives his mental faculties a training which cannot but quicken his powers of apprehension. The music student is peculiarly hampered, as far as mental training goes, by the long hours of tiresome practicing of necessary technique, during which imagination is not excited nor reflection induced. The Leschetizky method of memorizing demands the most thorough attention and concentration, and cannot fail to do for the mental faculties what the Czerny Etudes do for the fingers.—London Music.

The Music Poems of Browning

Dr. Humfrey Anger

Part I.

BROWNING has devoted as many as five poems to the art of music exclusively, irrespective of reference to music in other poems, namely, the three great poems, "Parleyings with Charles Avison," "A Toccata of Galuppi" and "Abt Vogler," and the two short poems, "Master Hugues of Saxe-Gotha" and "The Founder of the Feast." The greater poems deal with actual musical personages, and to these our attention will for the most part be confined; we will, however, first consider the shorter poems.

In "Master Hugues of Saxe-Gotha," Browning introduces a fictitious composer, whose name was probably suggestive as a rhyme to "Fugues:"

"Forth and be judged, Master Hugues,
What do you mean by your mountainous fugues?"

A fugue is one of the most important forms in musical composition. It may be briefly described thus: A theme or phrase, called the subject, is given out by a single voice and of course in the tonic key; after this another voice takes the subject in the dominant key while the first proceeds, forming a duet with the second; in due course other voices enter, taking the subject first in one key and then in another, each new voice adding to the richness of the harmonies. Episodes, in which the subject is not heard, are introduced for the sake of relief and contrast; modulations to nearly related keys vary the tonality; while all the devices of counterpoint are at the disposal of the composer and enable him to add an ever-increasing interest to the composition until the climax is reached and a perfect cadence ushers in the conclusion. Can

we not readily see in this description the picture which the poet would bring before us by the use of the word "mountainous?" Does not the subject, first heard in this voice and then in that, at once suggest the varying summits in a mountain range? Does not the latter appeal to the eye just as the former appeals to the ear? Does not the accompanying counterpoint readily suggest the general features of the landscape? Do not the very episodes bring before us the passes, or perhaps the valleys, which intersect the mountain range? Do not even the modulations represent the ever-changing scenery as the panorama passes before our eyes, until at last we come into full view of that lofty peak, whose summit, towering above its fellows, clearly presents to our imagination the ultimate climax of the fugue?

The fugue, as a form of musical composition, was brought to its perfection by J. S. Bach. Bach is the generally acknowledged greatest master of counterpoint that the world has ever seen. Counterpoint was the art of combining sounds, of combining melodies, and was the principle upon which all music was composed up to about the year 1600, when, with the advent of the modern diatonic scales, the science of harmony gradually arose. Bach was born in Eisenach, a little town in Saxe-Gotha. Is it not possible, nay, is it not probable, that the poet only employed the name "Master Hugues" as a nom-de-plume for Bach, the master of fugues? Be that as it may, the fact remains that no composer ever wrote such "mountainous fugues" as the truly great "master" Bach.

Bach's favorite instrument was the organ, and his greatest fugues were written for this instrument. In his own home Bach always used the Clavichord, preferring it to the Harpsichord, which was his great contemporary, Handel's, favorite instrument.

In the piano, the sound is produced by little hammers striking the wires. In the clavichord, a small brass wedge about an inch long, called a tangent, strikes the wire and remains in contact with it; the tangent may strike the wire at different points and so may vary the pitch of

the note; one wire will, therefore, often do duty for two or even more different keys. In the harpsichord the wire is plucked, as it were, by a piece of quill, acted upon by the key.

"The Founder of the Feast" is a short poem written by Browning for an album which was presented to Arthur Chappell, in recognition of the popular concerts, in St. James' Hall, London, which he established and of which he was the conductor. Chappell was a member of a very musical family. Samuel Chappell, Arthur's father, together with J. B. Cramer, the pianist, and F. T. Latour, founded the well-known firm of Chappell & Co., music publishers, as far back as 1812. William, an elder brother of Arthur's, not only founded the "Antiquarian Society," but also devoted considerable time to musical research. We are indebted to him for the valuable work, "Popular Music of the Olden Time;" and in this connection I may refer to a composition which is unquestionably the oldest specimen of polyphonic music in existence. This is a canon, entitled, "Sumer is icumen in." A canon is a form of musical composition in which each voice taking part sings the same melody, but the voices start in succession, very much the same as in a fugue; in a fugue, however, they do not continue the same for longer than the subject. The fugue, it may be said, is a far higher type of music than the canon, from which indeed it was originally derived. This particular composition is said to have been written in the year 1226, by one John of Fornsete, a monk of Reading Abbey, in Berkshire, and if nothing else, it is a standing proof that the English were not only a very musical nation at this early period but also, as far as can be learned from history, that they must have been vastly superior to the nations on the continent in the matter of musical composition. I may say in passing that I have often wandered through the magnificent old ruins of Reading Abbey, have often stood in the old chapel and in the refectory, and if I have not heard the old monks singing "Sumer is icumen in, Lhude sing cuccu," I can at least say that I have often heard the old Berkshire cuckoo sing loudly when summer was a-coming in.

We now come to the three great poems which deal with actual musical personages, Avison, Galuppi and Vogler, placing them chronologically according to date of death. These musical worthies were doubtlessly notable men in their day and generation, but I may almost venture to say that had it not been for Browning, their names would probably have found a resting place solely and alone within the covers of a musical dictionary.

Let us briefly review the lives of these men, and note what they severally did for the art of music, now that they are no longer dead, or, shall we say, now that they have been canonized as it were, and therefore immortalized by the poetic pen of Browning.

It is interesting, in the first place, to recall the fact that the three countries which have done most to advance the art of music, namely, England, Italy and Germany, are respectively represented by Avison, Galuppi and Vogler. This noteworthy feature was surely no accident. Again, their lives run concurrently from the year 1706 to the year 1814, overlapping one another for about twenty years, from 1749 to 1770. This particular period of the 18th century, therefore, probably appealed very warmly to Browning, and indeed it should appeal warmly to every true lover of music, for in Bach, who died in 1750, in Haydn, who lived throughout this period, in Mozart and in Beethoven, who were born respectively in 1756 and 1770, are to be seen the four greatest musical geniuses that, in Browning's time, the world had ever produced.

The history of music may well be likened to a great mountain range, one side of which is rough and rugged and almost bare of vegetation, while the other side descends to verdant undulating plains, intersected by running brooks and peaceful valleys teeming with life. Up to the commencement of the 18th century all musical composition was based on the rough and rugged laws of counterpoint; with Bach and Handel, both born in the year 1685, we reach the mountain-top, and in our descent we are attracted to the bubbling brook, Haydn, to the placid stream, Mozart, and to the impetuous torrent, Beethoven; while other af-

fluents, too numerous to mention, each in turn add their quota to the mighty river, Music, as it meanders through the valleys of this 20th century.

(To be continued.)

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Chopin's Rules for Expression

"A long note is stronger, as is also a high note. A dissonant is likewise stronger, and equally so a syncope. The ending of a phrase before a comma or a stop is always weak. If the melody ascends, one plays crescendo; if it descends, decrescendo. Moreover, notice must be taken of natural accents. For instance, in a bar of two, the first note is strong, the second weak; in a bar of three, the first strong, and the two others weak. To the smaller parts of the bar the same direction will apply. Such, then, are the rules; the exceptions are always indicated by the authors themselves." These are, according to Jean Kleczynski, the chief practical directions as to expression which Chopin frequently repeated to his pupils.

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Advice to Students

It is your business to decide after serious reflection and good advice, whether you will study at home or elsewhere. Do not think of studying singing out of caprice, fashion, false ambition or the very erroneous idea that it is the easiest and most lucrative of professions. Do not fancy that a troop of agents and impresarii will throw themselves at your feet, and beg you to accept contracts such as Europeans believe are offered in America. To obtain a real success you must have a true passion for art, good material in a promising voice, other qualities of character which will guarantee results, and pecuniary means enough to enable you to complete your studies without anxiety. Take a severe, honest, able master, abandon all foolish fancies, and make your study of the most divine of arts the sole object of your aspirations. Do not forget that fame and fortune are obtained only by those who, in addition to vocal and artistic gifts, possess talent, patience and perseverance.—Vittorio Carpi.

Value of Taking Notes

A FEW weeks ago an advertisement appeared in a newspaper offering a reward of $25 for a pocketbook containing "a mass of notes of no use to any one but the owner." The reward grew, as time went by, without the discovery of the much wished for book, from $25 to $100. The result of the announcement was never made known to the public. It is known, however, to the advertiser's friends.

The gentleman who wanted the book back was a popular playwright, who is in the habit of carrying a notebook in which he makes jottings of little things he chances to see and hear around him. It was returned to the address given in the advertisement with a scrap of paper on which was scribbled an unsigned message, stating that the finder wanted no reward, and would be ashamed, indeed, to take one from a person who was so mentally afflicted as the owner must be. In the advertisement the eminent playwright had given his real name, not the one by which he is generally known to the public, and without such a clue as his play name might have afforded to the purpose of the book, the finder had concluded that the note taker was clearly mentally afflicted.

A friend of mine, who has just come back from Japan, where he has been engaged in a military mission, tells me that over there the note-book habit is common. The little, shrewd Japanese, while in conversation with you, has a frequent knack of jotting down a statement you may make on a tablet he carries with him. My friend described it as an embarrassing habit at first to one unaccustomed to it.

"You see," remarked a Japanese gentleman, who first, to his surprise, favored him in this manner, "what you have said is valuable. I have a good memory, but I may forget even to think of what you say if I do not make a note of it. Thank you very much."

My friend found afterwards that the gentleman whom he had regarded as something of an eccentric,

had many imitators, and so far from conceiving that you might think it rude of them to make a note of your remarks, they regarded the act as a compliment.

Few people nowadays keep note-books in any systematic manner. I do not, of course, refer to memoranda books of addresses and things of that kind, but note-books in which to jot down accidental chance treasures which may be useful in the conduct of life or of business. The note-book of that kind has gone out of fashion, and it is not difficult to discover why it has. We think nowadays that we have always such heaps of knowledge at our elbow that it is not worth while to go to any trouble respecting it.

It is not every one who wants to write a play, but there is one species of note which will be useful for every one to make. It is the note of the useful hint as a guide to the conduct of life or the formation of character. We come across them continually, recognize their excellence—and forget them. Wisdom seems so cheap that we imagine we can get it when wanted.

"Now, my dear sir," said Henry Irving to a gentleman who had sought his advice as to the best way to succeed in his profession, "I have given you some useful hints. I will give you another. When you get a useful hint don't forget it."

But that is the ordinary way in which we treat them. Are we not able to get such a lot of them that we do not think any worth having?

Gladstone was a great man for notes, and with his marvellous memory he was able to recall in almost every predicament some saying which helped him to light or to encouragement. He was an indefatigable gatherer of the wisdom of others for application to the affairs of the moment. In that respect he was much like the great Lord Lytton. When a friend remarked to Lytton:

"My dear Lytton, what a wonderfully quick brain you have got! On the spur of the moment you have given me the best advice possible." Lytton informed him, with a smile, that the advice was a few hundred years old—a quotation from a note-book.

President Roosevelt some time ago advised young men to make a note each day of the answer to the

question, What have I done this day to better myself? He declared that it required a considerable amount of courage to persevere in the practice honestly—a man had so often to fill up the day's record, "Nothing." It was just the getting annoyed with that disagreeable confession, he declared, that helped a man to the resolution to have something else to record, and the system did its observers an immense amount of good. A wise system of making notes means much in life.

—Chicago Tribune.

Mendelssohn's Sister

FANNY Cacilia Hensel, the elder sister of Felix Mendelssohn, was born in Hamburg in 1805, says the Music Review. Her mother, when Fanny was an infant, remarked that she had Bach fugue fingers; the saying proved to be prophetic, for in 1824 Moscheles wrote, "Fanny extraordinarily gifted, playing Bach's fugues by heart with astonishing correctness, in fact, a thorough musician." During the French occupation of Hamburg, the family escaped to Berlin. Fanny, then seven years old, and her brother Felix, received piano lessons from their mother, who for years sat by them whenever they practiced. At the age of eleven their father took Fanny and Felix to Paris, where they studied the piano under Madame Bigot, a remarkable musician and an excellent teacher. They afterwards returned to Berlin and became the pupils of Ludwig Berger, for the piano, took violin lessons of Henning and studied thorough bass and composition with Zelter. A pleasing feature of the home life was the Sunday musicales which were attended by many musicians of note; Zelter was a regular attendant, and Moscheles and Spohr were frequently present. At these performances Fanny, who was now a brilliant player of considerable reputation, played the piano. In 1829 she married William Hensel, the Prussian court painter, to whom we are indebted for the best portraits of the Mendelssohn family, and a sketch of his wife.

Fanny wrote many songs, pieces for the piano, trios and overtures. The shock of her sudden death in 1847 was so overwhelming, that Mendelssohn's health declined and he died six months later.

Vocal Practice

By Frank H. Tubbs

THE length of time which one should use in practice every day is a matter that each student must decide for himself. Some suggestions at this stage in our study may help him to decide well. One who practices correctly can work on hour after hour, if he chooses, although that is not a very wise course. Practice rightly done will not harm the voice even if prolonged into hours, but the mind will not hold itself closely enough to good work to permit the best practice to be done. Usually, one hour is long enough to practice at one time, even by the best singer and in the best method ; that is as long as the mind keeps closely to its work. There are occasions, to be sure, when one feels purely interested in his work and goes on for two or three hours and doesn't know how the time has flown. It is all right to practice hours under these conditions ; the mind is concentrated on the practice then. One who has not reached the degree of proficiency or of certainty in method which lets him get into this unconscious state should not practice over half an hour at a time. Doubt and uncertainty in his mind will fatigue him very much more than will good practice. Again, under no circumstances should practice which hurts the throat be continued. Even if one has worked only ten minutes, if the throat begins to ache, let him stop at once ; the practice is wrong. Think over theory, read the directions, rest awhile and begin again. Some there may be who grow tired in five minutes ; they need to keep at fundamental (or physical) drill until they get strong enough to practice these five minutes without fatigue ; then they may increase the time.—Music Life.

Robert Stuart Pigott

Eminent Members of the Conservatory Faculty: V.

THE prominence Mr. Pigott has gained in musical and dramatic circles during his three years' residence in Toronto is little short of marvellous. He first became known here in June, 1903, as a member of the famous "Woodland Players," who gave the pastoral performances of Shakespearean dramas at the University. In the company he held the positions of stage manager and musical director, arranging the music, drilling the glee singers, singing all the solos and playing many important parts. Everywhere the glee singing shared the honors with that gifted actress, Edith Wynne Matthison, one New York critic going so far as to say: "Great actresses we have heard before, but never such wonderful Shakespearean glee singing. Mr. Pigott's "Under the Greenwood Tree' and 'Blow, Blow' were almost perfect examples of this difficult branch of musical art. Added to his gifts as a singer he has the discretion of the true artist, he sang to and for the characters on the stage, not at the audience." His success led to engagement with H. W. Savage, but accidental injury to his spine compelled him to forego his public career, and he came to Toronto to teach in response to an invitation extended during the pastoral performances. For six months or more he was able to do comparatively little work, although he gave Toronto one of its greatest treats by presenting "Enoch Arden," with the Richard Strauss music , the celebrated English organist, Mr. E. H. Lemare, assisting. The following season was given to teaching and the management of the King Edward Hotel Soirée Musicales, devoted to Toronto artists. Late in the season he scored a success in the Press Club's first theatrical night, when "The Bachelor's Romance" was presented. The season of 1905 began with the performance of Tennyson's "Maud," (music by Arthur Somervell) at the Women's Morning

ROBERT STUART PIGOTT

Musical Club. Mr. Welsman presided effectively at the piano. Throughout the season Mr. Pigott appeared in special programmes of songs by Liszt, Dvorak, Franz, Schubert, Schumann, Hugo Wolf and von Fielitz.

On May 1st, "Enoch Arden," with Mr. Welsman at the piano, was repeated by request, before a large audience in Conservatory Music Hall, Grieg's melodrame, "Bergliot," completing the programme. This was even more noteworthy than the first rendition. At the second Press Club theatre night, Mr. Pigott played the leading part in "Liberty Hall," winning enthusiastic praise.

This artist inherits his love for music and drama. The family history shows that from the time of Queen Elizabeth some member of the family has been associated with one or both arts. In 1673 Thomas Pigott, while in residence at Wadham College, Oxford, made some discoveries which helped to "lay the foundation of the laws for melody and for counterpoint." At the same time another member of the family was organist at Magdalen. He was succeeded by his son, who later became organist of St. George's Chapel, Windsor. And during most of the reign of her late majesty, Queen Victoria, an uncle of Mr. Pigott held the position of Public Censor. A cousin has been the manager of the company which gave the celebrated performances at the Memorial Theatre, Stratford on Avon.

Mr. Pigott's career has embraced almost every branch of the allied arts. He began as a chorister in Plymouth, England; then went to Italy to study. There his voice, mistaken for a tenor because of its unusual range, was almost ruined. Then he turned his attention to dramatic art, and after a time his voice began to return. He then studied in Germany and France, preparing for grand opera; but the charm of Shakespeare could not be denied and he returned to England and became a member of the Augustin Daly Company, rising to the position of leading singer and light comedian, playing "Amiens" (with songs) in "As You Like It;" "Feste" (with songs), in "Twelfth

Night;" "Gratiano," in "The Merchant of Venice," and "Tranio," in "The Taming of the Shrew." In the last named part he was praised by Sir Henry Irving for his "beautiful reading and spontaneous acting." A short season followed Mr. Daly's death, with Miss Rehan as star. Then came an offer to sing grand and light opera in English, and three years were devoted to this line of work, in a repertoire of such operas as "Carmen," "Faust," "Cavalleria Rusticana," "Pagliacci," "Trovatore," "Martha," "Bohemian Girl," "Fra Diavolo," "Shamus O'Brien," "The Highwaymen," "Three Dragoons," "Geisha," "Runaway Girl," "San Toy," (English production), and most of the Gilbert and Sullivan operas.

The revival of "Everyman" led to Mr. Pigott's return to the drama, and he was specially engaged to arrange Ben Jonson's "Sad Shepherd" for performance. This necessitated weeks of research in the British Museum, transcribing the fragmentary music written by Nicholas Lanière for production as a masque. This work, Mr. Pigott thinks his greatest achievement, as he had to supply the missing parts, compose suitable instrumental pastorals and score them. The English triumph was followed by a success at Wellesley College, near Boston, Mass., when B. J. Long, a dean among American musicians, congratulated Mr. Pigott and asked him what instrument or instruments he had used to produce such characteristic and charming results. The Boston papers wrote at length about his work and he was asked to give a course of lectures on the music of the Elizabethan period.

Mr. Pigott's health has become completely restored and he is planning an active campaign for 1906-07. In addition to his regular vocal instruction he will have the direction of the Conservatory's new opera class, and he and Mr. Douglas Paterson will direct the musical and Dramatic Arts Association, producing standard operas and dramas. Among those selected is "Midsummer Night's Dream," with Mendelssohn's music played by the orchestra.

Edward Fitzgerald

Part II.

A MAN with his tastes could not write to such men as those to whom his letters went, without often talking of things, books and pictures and music, for instance, that are not likely to be soon forgotten; and of things, too, whose interest is everlasting, the spring and the birds and the sea. On such subjects as these, his letters are full of good sayings, sayings with the personal mark upon them, fresh and worth the utterance, if often in substance very old. Indeed, there is something one would like to quote on almost every page ; and it would not be hard to make a large volume of extracts from them, on the Book of Beauties principle, which, detestable as it assuredly would be as a book, would yet contain nothing unworthy of insertion.

Hundreds of new books appear every week, and it is for the reviewer to warn the public against those which are not worth reading, and to introduce to the public those which are. But he has a third duty, certainly not less important, to do with regard to old books, one which has been the special delight of all the great critics. He has to call the public back, from time to time, to old friends whom it might otherwise forget. The first duty or the second has been often a pleasant excuse for the third. Sainte-Beuve will write on a new edition of Molière or La Fontaine, and Matthew Arnold will review a new translation of Marcus Aurelius, not because they want to praise or blame the new edition, but because they want, and want very much, to fetch down Molière and Marcus Aurelius from that upper shelf on which forgetful or ungrateful people are too apt to leave them. So, in this case of Edward FitzGerald, we have a little of two duties to do. Nothing assuredly of the first we spoke of, the business of warning ; but something of the second, for there is a new volume of FitzGerald's letters, those to Fanny Kemble, just reprinted from Temple Bar ; and, as the third duty, there are the old letters and the

old friends, whom the public has known, or ought to have known long ago, to recall to all our memories again.

There are a dozen ways in which this might be done. However, in FitzGerald's case, it is not what he did or wrote that we want so much to remember, but what he was. It is as a personality even more than as a poet that we think of him. When we are calling an old friend to mind, the best way of bringing him before us again as he was, is to think of the things he cared most about. So there will be no better way of getting at the living picture of FitzGerald than by hearing him talk of some of the things that gave him most pleasure.

And first, of music. There was nothing he cared for more. His taste in it was, like all his tastes, a little old-fashioned, for he preferred melody to harmony, and Italian music to German. He was himself always fond of singing, from the Cambridge days when Thackeray and he sang together, to those later on when he would "trudge through the mud" of an evening to Bredfield Vicarage and go through one of Handel's Coronation Anthems with Crabbe, his poet's son.

"With not a voice among us (as he says); laughable as it may seem, yet it is not quite so; the things are so well defined, simple, and grand, that the faintest outline of them tells; my admiration of the old Giant grows and grows; his is the Music for a Great, Active, People. . . .

"Sometimes, too, I go over to a place elegantly called Bungay, where a Printer lives who drills the young folks of a manufactory there to sing in Chorus once a week. . . . They sing some of the English Madrigals, some of Purcell, and some of Handel, in a way to satisfy me, who believe that the grandest things do not depend on delicate finish. If you were here now, we would go over and hear the 'Harmonious Blacksmith sung in Chorus, with words, of course. It almost made me cry when I heard the divine Air rolled into vocal harmony from the four corners of a large Hall."

That was the music he loved, and could keep up in

the country, the old English music and Handel ; but he did not stop there. Indeed he preferred Mozart to Handel, who, he says, "never gets out of his wig." He admired Beethoven : "The finale in C minor is very noble," but "Beethoven is gloomy;" and, as he said of poetry, FitzGerald admitted nothing into his Paradise "but such as breathe content and virtue." He detested Wagner, and in Bizet's "Carmen" he saw nothing but "very beautiful accompaniments to no melody," which, after all, is more than many quite sane people saw in it at first. He thought indeed that in French music, as in "all French things," there was an absence of the Holy of Holies far withdrawn. Beethoven, on the other hand, he quite felt was "original, majestic, and profound," with "a depth not to be reached all at once." But perhaps he was "strictly speaking, more of a thinker than a musician. A great genius he was somehow. . . . He tried to think in music ; almost to reason in music ; whereas, perhaps, we should be contented with feeling in it. It can never speak very definitely. There is that famous 'Holy, Holy, Lord God Almighty,' etc., in Handel ; nothing can sound more simple and devotional ; but it is only lately adapted to these words, being originally (I believe) a love-song in 'Rodelinda.' Then the famous music of 'He layeth the beams of his chambers in the waters,' etc., was originally fitted to an Italian pastoral song—'Nasce al bosco in rozzo cuna, un felice pastorello,' etc. That part which seems so well to describe 'and walketh on the wings of the wind' falls happily in with 'e con l'aura di fortuna' with which this pastorello sailed along. The character of the music is ease and largeness ; as the shepherd lived, so God Almighty walked on the wind. . . . Music is so far the most universal language, that any one piece in a particular strain symbolizes all the analogous phenomena, spiritual or material—if you can talk of spiritual phenomena."

Therefore it can never speak very definitely;" and in part at least for that reason, Mozart is "incontestably the purest Musician ; Beethoven would have been Poet or Painter as well." He believed as much in Mozart's power as in his beauty.

"People cannot believe that Mozart is powerful because he is so Beautiful ; in the same way as it requires a very practised eye (more than I possess) to recognize the consummate power predominating in the tranquil Beauty of Greek sculpture."

Perhaps this is not all true, and certainly it is not all new ; but every one will admit that FitzGerald's firmness and terseness are qualities not invariably found in musical criticism.

But music, after all, gives us only a side-light on FitzGerald's character. It is what he says about books that must supply the central light of the picture. He may be said to have spent his life in enjoying nature and friendship and good books. As friends died or grew too old to visit or be visited, and as nature, with increasing age, came more and more to mean his strip of garden "quarter-deck," books became during the last years of his life almost his sole companions. Fifty years spent in their society naturally made him a very good judge of them. He had his limitations, of course. Probably no one was ever quite catholic enough to enjoy everything that is good in all sorts and conditions of literature. And the note of catholicity is nowhere less to be looked for than in an eccentric recluse with a strongly-marked personality like FitzGerald. His tastes were his own, and he would not always try to give a reason for them, preferring sometimes in these matters, as he said, "Fellosophy" to philosophy. But if his likes and dislikes were ever unreasonable, they were not in the least capricious. His preference was for books of a particular class, quite definite enough to be marked off from others without much difficulty. The key-note to his taste is struck in the words we have already quoted from an early letter, when he says of a collection of poems he was making, "I admit nothing into my Paradise but such as breathe content and virtue;" that is the negative side of the definition of literature as he laid it down. He could not tolerate the "problem" literature, with which the last two generations have been deluged. The novel or play which has for its backbone a discussion of the religious question, or the marriage question, or the social

question, would, of course, have been more than intolerable to him. Literature in fact for him, although he would not have put it in that way, was a fine art, and could have no end beyond itself. He not only abhorred all books with a purpose, but the whole literature of "storm and stress," all striving and crying in the literary market-place. He never succeeded in reading George Eliot, nor did repeated efforts carry him through any of the translations of "Faust." We may agree or disagree, but his position is at any rate clear enough. He could not open his eyes in an atmosphere of confusion or negation, and therefore he never saw the things that are really great in "Faust." And the things that most interested George Eliot were simply tiresome to FitzGerald. He asked of his favorites ease, serenity, lightness of touch, some indulgence for human follies and frailties, simplicity and directness, a store of humor to light up the way and a large humanity to smooth it. Non omnes omnia, of course, but authors so entirely without most of these qualities as Goethe and George Eliot, or again Browning, could never be among his friends. The serene and wise old man of Eckermann's "Conversations," "almost as repeatedly to be read as Boswell's 'Johnson,'" he did indeed know and like, and he must, it may be thought, have appreciated the poet of the shorter poems if he had known them; but the troubled and self-conscious author of "Faust" or "Meister" did not appeal to him. Goethe is in fact inclined to pose a little, as George Eliot was a little inclined to preach, and neither habit was much to FitzGerald's taste.

His special favorites, then, were Cervantes and Scott, and Madame de Sévigné and Montaigne, that old delightful humor, in fact, which only overlaid a ground of seriousness always present underneath. For that is the real difference between the old humor, which felt so deeply for our pauvre et triste humanité, and the new, which only sneers at it with bitter heartlessness, or sits down with pleasure to the spectacle of its calamities. To FitzGerald's friends and favorites, life, whatever else it was, was always a thing of infinite meaning. Nor did he always ask that

it should be seen with the eye of humor. To "see it steadily and see it whole," as Sophocles and Shakespeare did, was in itself a sure passport to his love; and to see it as Dante or Aeschylus saw it, blazing in the light cast by a grand and daring imagination, and yet deal with it under the restrictions of consummate art, secured at once his enthusiastic admiration. He was not afraid indeed of the old problems provided they were treated in the old way,—the Aeschylean way of awe and reverence, the Sophoclean way of quietness and confidence, Dante's way of assured serenity of faith. These high matters, he would no doubt have said, were not things to talk about, certainly not to be contentious or querulous about; the fit place for them is not the tongue, not even perhaps altogether the head, but something deeper down the mysterious recesses of the heart, where they find such solution as may be, or, what is sometimes best of all, no other solution but that of silence.

This was what he cared about, then: literature in the sense which is at once the plainest and the highest; the thing in itself; not bricks and straw for building moral or political edifices, but the very picture of our common humanity, a food on which men can live, raised on the good soil of life itself. Politics he hated: "Don't write politics," he says to Frederic Tennyson; "I agree with you beforehand." Even for history he cared very little; "never having read any history but Herodotus, I believe;" though the statement is not literally true—for we find him reading Thucydides and Tacitus—history, as a rule, dealt too much with politics, which for him were comparatively so transient and external, and dwelt too little on the permanent things in our nature, which lie below untouched by any change, and remain substantially the same in all ages and countries. The one exception that he made is readily understood. He liked Herodotus for his presentment of man face to face with the unchanging destinies, his study of old ways and old tales, and the humor which he may not have meant, but which we cannot help finding in him. —The Quarterly Review.

(To be continued.)

For Piano Students

Mr. Virgil's New Works

THE new edition of the Virgil Method is issued in compliance with the urgent request of many teachers in America and Europe for a more systematic and logical arrangement of the material included in it. Former editions of A. K. Virgil's Foundation Exercises were pioneer works upon the subject of the study of the piano in conformity with consistent educational principles. Years of experience both in America and Europe have made it possible to arrange the progression of the exercises more logically and to modify certain ones.

The aim throughout has been to make the note-forms of the exercises and the explanatory language clearer than in former editions. A few exercises have been omitted to make room for more effective ones advancing the same principles.

STEP BY STEP

The preparation of text books in all branches of literary study for the benefit of teachers and students has engaged the best thought of educators and scholars from time almost immemorial; consequently in these departments of learning, fast principles have been dealt with in an educational way—i.e., as fast principles. But the fast principles which belong to the true art of teaching and learning have generally been omitted from piano instruction-books, and as a natural consequence methods of teaching and learning have been woefully deficient. In submitting "Step By Step" to the thousands of earnest young teachers and players who, as the author is aware, are anxiously seeking to add more light to the light they now have, and thereby greatly improve their piano teaching, learning and playing abilities, it is hoped that if the book reaches such hands it will not only prove a great personal benefit, but will also, through their efforts, serve the important purpose of placing the arts of piano teaching, learning and playing upon a firmer, more logical and consistent educational foundation than that upon which they have hitherto rested.

Conservatory Announcements and Events

Attempt the end, and never stand to doubt,
Nothing's so hard but search will find it out.
—*Herrick.*

THE announcement that the Conservatory will have, in addition to its other features, a Symphony Orchestra, with Mr. Welsman as conductor, has inspired many favorable comments, including the following :

"One of the latest accessions to the staff of the Conservatory of Music is Mr. Frank S. Welsman, who will resume work in September with his large class of piano pupils. Mr. Welsman has also been appointed director of the new Conservatory Symphony Orchestra, which will be organized and begin its practices early in the Autumn. Mr. Welsman's practical knowledge of the orchestra, together with his abilities as a pianist, and a theoretical musician, all combine to endow him with the equipment desirable for a fine orchestral conductor. There is unquestionably a great deal of orchestral material in Toronto now lying comparatively dormant and only waiting for the man to appear with the ability, patience, enthusiasm and magnetism needed to mould it into shape for the making of a good orchestra. The new departure of the Conservatory is in the right direction, and all lovers of the highest class of music will be interested in watching its progress."

The Conservatory's annual Calendar, which has just been issued, gives a detailed account of the Symphony Orchestra, its aims and scope, and the conditions upon which musicians and students may become members of it. In the next issue of this magazine will appear a special article in reference to the Symphony Orchestra, with an account also of Mr. Welsman's many achievements.

* * * *

The Toronto Conservatory School of Expression has published its calendar for next season, mem-

bers of the faculty being announced as follows :— Frank Home Kirkpatrick, Ph.B., Lecturer in Public Reading and Speaking at McMaster University, Principal : Philosophy of Expression, Literature, Interpretation, Public Speaking, Debating, Voice Culture ; Florence Emilie Lutz: Vocal Expression, Harmonic Training, Pantominic Training, Phonetics, Impersonation, Interpretation ; Adelaide M. Heath, Physical Culture ; Douglas A. Paterson, Dramatic Art ; Guy de Lestard, Modern Languages.

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* * * *

Miss Ada M. Briggs, of the Conservatory's piano faculty, has been travelling in Europe.

* * * *

The ensuing appropriate tributes have been paid to Dr. Humfrey Anger's new and able book, the preface of which has appeared in serial form in these columns:

"Mr. Anger's 'Treatise on Harmony' is certainly of great strength, carefully thought out, and founded upon the most sensible plan of teaching the student 'what to do' instead of 'what not to do' which so often fails to accomplish any result other than to completely befog the pupil. The author has accomplished just what is so sadly needed, a book that is simple, concise and thorough ; and with the high standard maintained throughout, he makes it deserving of a hearty welcome from teacher and pupil."—Charles Pemberton, Esq.

" 'A Treatise on Harmony' by J. Humfrey Anger is concise, charmingly and clearly expressive in language, and covers every conceivable point, and many which no other book even mentions. The work in its entirety is a monument to the author's genius as a teacher." —Frederic H. Pease, Esq.

" 'A Treatise on Harmony' by J. Humfrey Anger is preferable to almost any of the existing works on the subject."—George Coleman Gow, Vassar College.

"I have looked it over with much interest, and I certainly find it more intelligible than any similar work I have ever looked at."—Kate S. Chittenden, American Institute of Applied Music.

"I have carefully and critically examined 'A Treatise on Harmony' by J. Humfrey Anger, and must say that I never had a better book dealing with the subject, in my hands."—Joseph Baunach, St. Joseph's College.

* * * *

Mr. William Reed, a former member of the Conservatory staff, is doing much for the advancement of the divine art in the city of Quebec, where his organ recitals are among important features of each season.

* * * *

Miss Marion G. Ferguson visited New York during the summer vacation.

* * * *

An attractive group of programs has been received from Bozeman, Montana, where Mr. F. Arthur Oliver, a graduate of the Conservatory and former member of its organ faculty, is devoting much time and thought to the advancement of the cause of musical education. Mr. Oliver was formerly organist of Westminster Church, Toronto.

* * * *

Among pupils of Mr. J. D. A. Tripp who are gaining distinction in the musical world are Miss Edith Mason, Miss Cornelia Heintzman, Miss Beatrice Marshall, Miss Helen Strong, Miss Killmaster and Miss Layburn. The latter has a large class at Port Arthur, while Miss Helene How, another pupil of Mr. Tripp, has recently been offered the musical directorship at Alberta College, Edmonton.

The cowslip, that bending
With its golden bells,
Of each glad hour's ending
With a sweet chime tells.

—Miss Landon.

Home and Foreign Notes

A welcome despatch, dated London, July 26, states that Camille Saint-Saens has consented to conduct his works and other French compositions for the Canadian people at the second cycle of musical festivals to be given throughout Canada by Dr. C. A. E. Harriss. The great French composer was influenced, it is said, by credentials which the Canadian composer presented from Earl Grey and Sir Wilfrid Laurier bearing upon this international musical propaganda.

James Huneker, in his correspondence for the New York Herald, thus comments on music at Atlantic City: "Music assails your ears every few feet. From the howling of some hideous talking machine to the loud, confident blaring of the orchestra of the wooden horses and wooden rabbits in the carrousel, you can't escape noise. Curiously enough, Wagger is the favorite composer. At Longport I heard an orchestrion play the prelude to "Die Meistersinger," and the carrousel amazed me with its shrill performance of the Valkyrie's Ride. Lohengrin, poor, peerless knight, is hacked at by mechanical pianos and steam organs. Various bands, brass and woodwind predominating, attack Wagner in piecemeal. To hear an Italian orchestra playing the andante from the Fifth Symphony of Beethoven, on the pier, is to hear a wonderful misplacement of accents and expression. Never mind, it's better than ragtime. People whistle Wag-

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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ner. He will end by becoming the most popular composer in the world—a horrible fate for a great man.

With the object of demonstrating the "violin face," Toronto Saturday Night recently printed side by side pictures of Marie Hall and Kubelik, and comments as follows: "These photographs of two artists, well known in Toronto, are almost a conclusive proof that physiognomy is an exact science. If the faces are covered except the eyes and forehead the likeness is even more wonderful."

"Cherubino," of Saturday Night, writes as follows in reference to the Toronto Mendelssohn Choir's plans for next season: The standard of the admission to the chorus is being raised each year, with the result that it is confidently expected that the chorus of 1906-07 will be by far the most brilliant ever enrolled under Dr. Vogt's baton. An exceptionally fine men's choir is being enrolled this year, both tenors and bassos being much in advance of any previous season. The brilliant soprano section of last year will also be surpassed in next year's chorus, and many excellent voices have been added to the alto section, which is being strengthened in every way. Dr. Vogt is leaving no stone unturned to present at the four Toronto concerts of next February and the Buffalo and New York concerts a chorus which shall be representative in all its sections of the very best choral material of Toronto.

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TREATISE ON HARMONY
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PART II.

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Sir Edward Elgar's work, "The Kingdom," which is to be heard at the Birmingham Festival, will be given for the first time in London, Eng., by the Alexandra Palace Choral and Orchestral Society, under the direction of Allen Gill, in November.

Princess Henry of Battenberg was patroness of the performances of the Cambridge University Operatic Club at the Scala Theatre on July 2 and 3, when Messager's opera, "Mirette," was performed under the baton of the composer.

A Mozart Festival will take place at Salzburg, in August.

A new opera by Massenet, "L'Ariane," will be produced in Paris at the beginning of the opera season. The words are by Catulle Mendes.

William C. Carl, at the close of the Guilmant Organ School's successful season in New York, went abroad for the summer, to visit Mon. Guilmant.

The Savage English grand opera company, during its tour of the United States, gave many creditable performances, as follows: "Aida," 15; "Lohengrin," 41; "Rigoletta," 31; "La Boheme," 25; "Tannhauser," 53; "Faust," 51; "Valkyrie," 50. "A record in many ways remarkable and in all respects the best yet made by any organization of true grand opera proportions travelling in this country," asserts the Chicago Tribune.

A New York musical journalist, writing from London, Eng., on July 5 to a Canadian

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friend, says : "This London is indeed a busy life, and there is more work to do here than in any place I have ever been, the only trouble being that the days are not quite long enough for what has to be attended to, and I wish them 48 hours long sometimes. Why do not you and your sister come over here for a vacation ? There is so much to see and do you would not have an idle moment, or one that was not interesting. But you know all about that part of it yourself. Yesterday we all went to the American Ambassador's for the 'glorious Fourth,' a day I never think of taking any notice of at home. There were 3,000 people there, and they were a fine-looking, well-dressed lot ; I really felt quite proud. The day was glorious, and we sat out on the lawn after we came down from the reception room, watching other people come and go. There were quite a number of notabilities there, Dukes and their Duchesses, also prominent Americans. It was quite a gala day. To-day is rather warmer. Since beginning this letter I have been carried away so many times that it is now time for me to get ready to go out. I am lunching at the Lyceum Club with a well-known writer and some Americans to-day."

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The Conservatory Bi-Monthly

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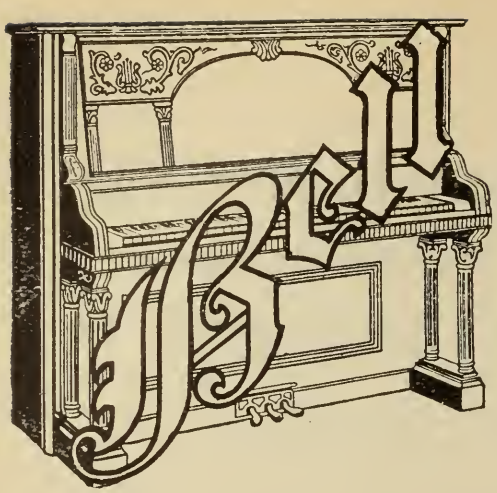

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Rosenthal's Choice

WHAT six operas would you choose to hear if you could hear only six a year ?"

This question, timely just now, when New York's "doubled barrelled" grand opera season is about to open, and interesting at any time as a test of taste, was asked Moriz Rosenthal one evening last week by a Herald reporter. The Austrian pianist, who has returned to America for a wide concert tour after eight years' absence, was sitting at his piano near the tall window of a Broadway hotel only a stone's throw from the Metropolitan Opera House. He stopped his fingers in the midst of a bit of Chopin and looked out at the glare of lights in the street before replying.

His answer, given deliberately, is well worth noting. It is the dictum of a highly distinguished artist, a musician of the broadest kind of elevation. It will give comfort to many a mere man and woman who demand a healthful variety in their operatic bills of fare ; it may shock the long haired individual to whom all is vanity that is not "music drammer." And here's what Mr. Rosenthal said :

"I would choose these six," counting them off on his fingers—"Mozart's 'Don Giovanni,' Weber's 'Der Freischütz,' Beethovan's 'Fidelio,' Wagner's 'Siegfried' and 'Die Meistersinger,' and Verdi's 'Aïda.' "

"Do you choose these six purely because they are your musical favorites ?" he was asked.

"No, not entirely. But chiefly because taken altogether they represent, they reflect, a large part of the varied emotions and experiences that make life.

"Music, you know," he went on, "is not the only thing in the art world. It is only a single side of art, one of the many means that artists find to represent different phases of the great life riddle. And so that composer has the biggest message for me who seems to have lived the most, to have understood life in the widest sense."—New York Herald.

"IN LEAFY JUNE" : A GLIMPSE OF THE NORTH EASTERN PORTION OF THE CONSERV

The Music Poems of Browning

Dr. Humfrey Anger

Part II.

ANOTHER feature of interest in connection with these three old masters is to be seen in the fact that they devoted their lives to instrumental rather than to vocal music; with Avison it was a March, with Galuppi a Toccata, and with Volger it was the Orchestrion. It was a well known fact that Browning was a great lover of instrumental music; as a young man he studied the piano, the most popular of all musical instruments, and in the Parleyings with Charles Avison he refers to the "Great John Relfe, master of mine, learned, redoubtable." The period covered by the lives of these three musicians, 1706 to 1814, coincides almost exactly with the history of the piano from its birth so to say, to the time at which it may be said to have arrived at its maturity. Here again we are reminded of the native countries of these three men, for, the piano was invented by an Italian, Christofori, about the year 1710, who, be it said, met with but little success with his instruments; then Silbermann, an organ builder of Dresden, after some perseverance succeeded in making a piano about the year 1740, which met with the approval of Bach. Bach, however, did not prefer it to his clavichord, and finally the invention passed over to England, where John Broadwood, appreciating the true value of the instrument, commenced a series of improvements about the year 1780, which, as time went on, resulted in the down-fall of the spinet, the harpischord and the clavichord, and the definite establishment of the piano as the most popular of all musical instruments. This then is the very interesting period in the history of music which furnished the poet with the characters whom we are now about to consider.

Charles Avison, the composer of the simple little march which has given rise to such a noble poem, was born in the year 1710, in Newcastle-on-Tyne. The date, 1710, reminds us of Avison's great contemporary Handel, who, in this first year, paid his first visit to England, which country, in due course, became the land of his adoption. As a young man, Avison went to Italy to study music. Sunny, happy Italy, the land which a century later became so dear to Browning. It is interesting in this connection to note that each of the musicians under consideration spent at least a portion of his life on the classic soil of the old Roman empire. Here Avison laid the foundation of his store of musical knowledge ; here, Vogler not only studied music but also theology ; while here, Galuppi, in short, lived and died. On his return from Italy, Avison continued his musical studies in London, under Geminiani, a celebrated Italian violinist and composer. In 1736 he was appointed organist of St. Nicholas church in his native town of Newcastle, and this position he held until his death in 1770. Just as the year of his birth reminded us of a notable musical event, so also does the year of his death, a year which saw the birth of him who was destined to become the acknowledged greatest musical genius that the world has ever seen—Ludwig van Beethoven.

Avison, in addition to his musical attainments, possessed some literary ability ; among other works he wrote a little book entitled "Essay on Musical Expression," which created a sensation and called forth a severe criticism from Dr. Hayes, to which in turn Avison made reply. The following quotation from this essay is given by Sir John Hawkins, in his celebrated history of music. The extract refers to the musical compositions of no less a master than George Frederick Handel, who, at the time the essay was written, had not only composed his greatest works, including the "Messiah," but was indeed at the very height of his fame. Referring to Handel's music, says Avison, "We often find in it the noblest harmonies, and these enlivened with such a variety of modulation as could hardly be expected from one who had supplied the town with musical entertainments of every

kind for thirty years together." We must conclude from this, I suppose, that the fame of the great composer had not extended as far north as Newcastle. Newspapers were not as common in those days as they are now, of course, and moreover the iron horse had not made its appearance, while electricity reigned supreme in the thunder-storm alone. Avison, who by a contemporary was called "an ingenious, polite and cultivated man," was the centre of a small circle of music lovers whose tastes he directed and who were his devoted disciples in matters of musical opinion. Of Avison's compositions little apparently is known. The March, with its "thinnish air," upon which the poem is founded, is still in existence; so also is the once popular chorus, "Sound the loud Timbrel." The March is in triple time (three beats to the bar) which is altogether exceptional. The composition might more properly be called a Minuet. Since Browning has seen fit to connect the third month of the year with an important form in music, perhaps I may be pardoned for quoting from the first stanza of this poem, line 36, where a march in triple time is not inaptly described in the words "This uncomfortable March:"

"The key
Was—should not memory play me false—well, C,
Ay, with the Greater Third, in Triple Time,
Three crotchets to a bar; no change, I grant,
Except from Tonic down to Dominant,
And yet—and yet—if I could put in rhyme
The manner of that marching; which had stopped
—I wonder, where?—but that my weak self dropped
From out the ranks, to rub eyes disentranced
And feel that, after all the way advanced,
Back must I foot it, I and my compeers,
Only to reach, across a hundred years,
The bandsman Avison whose little book
And large tune thus had led me the long way
(As late a rag my blackcap), from to-day
And to-day's music manufacture,—Brahms,
Wagner, Dvorak, Liszt,—to where—trumpets, shawms,

Show yourselves joyful ! — Handel reigns—
supreme ?
By no means ! Buoncini's work is theme
For fit laudation of the impartial few
(We stand in England, mind you !) Fashion too
Favors Geminiani—of those choice
Concertos ; nor there wants a certain voice
Raised in thy favor likewise, famed Pepusch
Dear to our great-grandfathers ! In a bush
Of Doctors wig, they prized thee timing beats
While Greenway trilled "Alexis". Such were the
feats
Of music in thy day—dispute who list—
Avison, of Newcastle organist !

V

And here's your music all alive once more—
As once it was alive, at least ; just so
The figured worthies of a waxwork show
Attest—such people, years and years ago,
Looked thus when outside death had life below,
—Could say "We are now," not "We were of
yore,"
—"Feel how our pulses leap !" and not "Explore—
Explain why quietude has settled o'er
Surface once all-awork !" Ay, such a "Suite"
Roused heart to rapture, such a "Fugue" would
catch
Soul heavenwards up, when time was ; why
attach
Blame to exhausted faultlessness, no match
For fresh achievement ? Feat once—ever feat !
How can completion grow still more complete ?
Hear Avison ! He tenders evidence
That music in his day as much absorbed
Heart and soul then as Wagner's music now.
Perfect from centre to circumference—
Orbed to the full can be but fully orbed ;
And yet—and yet—whence comes it that "O
Thou"—
Sighed by the soul at eve to Hesperus—
Will not again take wing and fly away
(Since fatal Wagner fixed it fast for us)

In some unmodulated minor ? Nay,
Even by Handel's help !

VI

I state it thus ;
There is no truer truth obtainable
By man than comes of music.

XI

This alone
Comes of my tiresome talking ; Music's throne
Seats somebody whom somebody unseats,
And whom in turn—by who knows what new feats
Of strength,—shall somebody as sure push down,
Consign him dispossessed of sceptre, crown,
And orb imperial—whereto ?—Never dream
That what once lived shall ever die ! They seem
Dead—do they ? lapsed things lost in limbo ? Bring
Our life to kindle theirs, and straight each king
Starts, you shall see, stands up, from head to foot
No inch that is not Purcell !

XIV

Therefore—bang the drum,
Blow the trumpets, Avison ! March motive ? that's
Truth which endures resetting. Sharps and flats
Lavish at need, shall dance athwart thy score
When ophicleide and bombardon's uproar
Mate the approaching trample, even now
Big in the distance—or my ears deceive—
Of federated England, fitly weave
March music for the Future !

If time but permitted, it would be interesting to consider the form of this poem, for in it is to be seen a close resemblance to the form employed by com-

posers in a march; suffice it to say that there are three parts in a march, speaking generally, the first and third of which are practically the same, while the second—called the Trio— is employed by way of contrast. In addition to these there are sometimes an Introduction, and sometimes a concluding part called the Coda. Now, these features were certainly well known to Browning, and they are all clearly wrought-out in the poem. The first part is certainly more extended than the third, but this is precisely what composers are wont to do in their more elaborate marches. Note the connecting link between the first and second parts, commencing at line 333, and written in parenthesis—

"(Suit
Measure to subject, first—no marching on
Yet in thy bold C Major, Avison,
As suited step a minute since; no; wait—
Into the minor key first modulate—
Gently with A, now— in the Lesser Third!)"

Then, after the Trio, and what a sad and weeping contrast the Trio affords, we are back again with almost sudden modulation as it were, in the original key. See stanza XIII—

"Now—
Blare it forth, bold C Major!"

This poem, which bristles with interesting technicalities and historical references, bespeaks a sound musical education on the part of Browning. We see here, not the amateur but the connoisseur, and it is the connoisseur of to-day rather than the amateur, to whom "The Parleyings with Charles Avison," I venture to say, will always the more readily appeal.

(To be continued.)

Foreign Pianists

THE following article has been received by the Bi-Monthly, from a New York writer:

The foreign pianists are foregathering in New York for their American tours. Lhevinne and Rosenthal led the way. Saint Saëns, who was seriously ill at sea, and Gabrilowitsch arrived on Saturday. Scriabine, the Russian Chopin, is to follow later, and Paderewski, of whose coming there seems to be some doubt, may or may not arrive before the holidays.

November will inaugurate the great annual struggle for piano supremacy. This year the rivalry between Lhevinne and Rosenthal for the title of "Lion of the Piano" will lend additional zest to the struggle. Until Lhevinne came out of Russia, the Roumanian pianist's technical supremacy was unquestioned. But when Berlin, Paris, Vienna and Leipzig heard Lhevinne, the critics acknowledged that a new giant of the piano had arisen and that Russia had given the world another Rubinstein. London has just joined the continental capitals in proclaiming him the pianist of the 20th century. The foreign critics agree that in sheer beauty of tone production, Lhevinne is without peer, that he is second to none in virtuosity and that his poetical and musicianly qualities are on a par with his technical attainments.

The piano duel between Lhevinne and Rosenthal will furnish the public with feats of pianism that have not been attempted here since the tours of Rubinstein and Thalberg. In Lhevinne's repertoire, for instance, are compositions of such stupendous difficulty as the Brahms Variations on a theme by Paganini, Liszt's Paganini Variations and many of his famous transcriptions, Beethovan's Eroica Variations, Mozart's Don Juan Fantasie, Rubinstein's E flat concerto, Czerny's Octave Etudes, Moskowski's Double Note Etudes, Tausig's Nachtfalter Waltzes and the wonderful Schulz-Eveler transcription of Strauss's "Blue Danube".

Edward Fitzgerald

Part III.

But let us hear him talk of some of his favorites, and first of novelists : from Boccaccio, by whose help, as he tells Mrs. Kemble in October, 1876, he "makes a kind of summer in his room" at Lowestoft ; to Dickens, whom, in spite of his faults, he "must look on as a mighty Benefactor to Mankind ; a little Shakespeare—a Cockney Shakespeare, if you will ; but as distinct, if not so great, a piece of pure Genius as was born in Stratford." He even wished "to go and worship at Gadshill," as "I have worshipped at Abbotsford, though with less reverence, to be sure." There are very few in the long line of whom he has not something to say. He never tired of "Don Quixote," which he thought "the most delightful of all books:" "I have had Don Quixote, Boccaccio, and my dear Sophocles (once more) for company on board, the first of these so delightful that I got to love the very dictionary in which I had to look out the words." "Gil Blas" he could not read ; no doubt because of the formal resemblance to his favorite Don, which forces into painful prominence the contrast between the essential vulgarity of Le Sage's hero and the perfect gentleman created by Cervantes. He preferred Richardson to Fielding, and was particularly fond of Clarissa, of which he quotes Tennyson as saying, "I love those large, still Books." To Miss Austen he objected that "she never goes out of the Parlor," but admitted that he thought her "quite capital in a Circle I have found quite unendurable to walk in." Trollope is, for him, "not perfect, like Miss Austen, but then so much wider scope." Of some other novels of modern day, he well complains that they "are painfully microscopic and elaborate on dismal subjects." Scott alone he thought worthy to stand with Cervantes, and he is justly indignant with Carlyle for wanting to set up "such a cantankerous, narrow-minded Bigot as John Knox," as Scotland's national hero in Sir Walter's stead. No one ever loved Scott more or better than FitzGerald did ; the man, if pos-

sible, more than the writer. He liked his men of letters to be men of action too, and he was one of those to whom the thought of Scott and Shakespeare, active in business, public and private, is only less pleasing than that of Aeschylus at Marathon, Cervantes at Lepanto, or Thucydides at Amphipolis. Scott, in fact, was a man of exactly the type which always won his affections,—large and generous, absolutely modest and unpretending, not merely a perfect gentleman, but what he called "a man." He could even go so far as to compare unfavorably the conscientious workmanship of Tennyson and Thackeray with Scott's curious and surely rather foolish "You know that I don't care a curse about what I write," —a passage over which some of his devoutest worshippers have stumbled ; for if a man spends time in writing, surely it is the part of sense and manliness to take care to do it well. However, we will not quarrel with FitzGerald ; our debt of gratitude to Scott is one too large to pay, and to try to pay it by praising his very faults is itself a fault that leans to virtue's side. We can sympathize with his pleasure in quoting Barry Cornwall's fine remark when he saw Scott among the other authors at Rogers's : "I do not think any one envied him any more than one envies kings;" with his "going to worship" at Abbotsford, as to Stratford-on-Avon, and seeing "that it was good to have so done;" and, still more intimately, with his "having the 'Fortunes of Nigel' at night—a little of it, and not every night—for the reason that I do not wish to eat my Cake too soon."

He was very fond, too, of a few of the great writers of letters, those other novelists who fill their galleries with living portraits instead of fictitious ; Cowper, whom he knew in Southey's life, and Walpole, whose letters he puts with Cowper's as the best in the language : "I can scarcely imagine better Christmas fare," he says, and "I think I could show you that he had a very loving heart for a few, and a very firm, just, understanding, under all his wit and fun. Even Carlyle has admitted that he was about the clearest-sighted man of his time."—The Quarterly Review. (To be continued.)

Rechab Tandy

Eminent Members of the Conservatory Faculty :VI.

(From The Toronto Globe)

IT is quite safe to say that no tenor artist holds the same unique position and stands out today before the Canadian public with equal prominence as an oratorio and concert tenor as Mr. Rechab Tandy. Endowed by nature with a marvelous tenore robusto voice, together with a physique equal to the great demands made upon the strength of a public singer, and by a steady concentration of his exceptional talents and powers, thus specializing his one great lifework as a vocal artist and teacher, it is not surprising that he has attained the foremost position in his profession. Mr. Rechab Tandy, whose portrait appears in this column, is a native of Cheltenham, Gloucestershire, England, and came with his parents to Canada at an early age. From boyhood, his natural musical instincts found expression in choir singing, and in very early manhood as a soloist in public concerts. He received his first musical instruction from his father, who possessed an excellent tenor voice, and was an expert player on the French horn, flute and clarionet. Later, Mr. Tandy began his more serious vocal studies under Mr. John O'Neil (Madame Nordica's first teacher) of the Boston (U.S.A.) Conservatory of Music, and subsequently continued them under Signor Nuno of New York, with whom he studied three years.

It may be of interest to learn that about this time Mr. Tandy filled his first Oratorio engagement by singing for the Toronto Philharmonic Society the solo tenor part in two performances of Haydn's "Creation." Mr. Tandy's remarkable tenor voice and singing soon began to attract wide attention, as he and his late brother, Mr. William Tandy (the Tandy Brothers), made frequent concert tours of Canada and the United States, creating a wonderful musical interest and furore wherever they appeared. The widespread

RECHAB TANDY

popularity of their singing was manifested in a poem written by the late Scottish bard, Evan MacColl, entitled the "Tandys," and now published in the standard works of that poet.

The Tandy Brothers did much to create a taste for the better class of music in this country, as they sang to the people only such songs and duets as were of the most sterling quality, of the national ballad and the best operatic type, and many now in foremost places in the musical profession, and as cultured amateurs in this country and in the United States received their inspiration from the singing and musical enthusiasm of the Tandy Brothers.

Tempting offers of large salaries induced Mr. Tandy to accept a church position as solo tenor in one of the large cities in the United States, to which he removed. During a residence there of eight years he was in constant demand for oratorio and concert work, as well as in most successful teaching, and made several tours with concert companies throughout many of the southern, middle and eastern States.

Mr. Tandy at this time resolved on going abroad for further study, and to make his professional way among the foremost vocal artists of England thither he went and continued his studies under the world-known teacher and composer, Signor Alberto Randegger of London. Shortly after reaching the metropolis. Mr. Tandy was offered an engagement at the Crystal Palace concerts, under the direction of the famous conductor, August Manns. His vocal success was immediate and complete, and during his subsequent residence of eight consecutive years in London he made frequent appearances at the Crystal Palace and Queen's Hall, also in oratorio and concerts in the great halls of London and throughout Great Britain, where he became a favorite with concert goers, and was endorsed by the entire British Press.

Some of the standard works in Mr. Tandy's oratorio and cantata repertoire in which he has had remarkable success on both sides of the Atlantic are Handel's "Messiah," "Judas Maccabaeus" and "Samson," Mendelssohn's "Elijah," "St. Paul" and "Hymn of Praise," Haydn's "Creation" and "The Seasons,"

Rossini's "Stabat Mater," Gounod's "Redemption" and opera "Faust" in concert form, Dvorak's "The Spectre's Bride," Sullivan's "The Golden Legend," Gaul's "The Holy City" and "Joan of Arc," Bennett's "The Woman of Samaria" and "The May Queen," Buck's "Golden Legend," and a large number of works by other composers, including the more recent productions by Edward Elgar. Mr. Tandy's song repertoire is almost without limit, embracing every school and class of songs in the various nationalities ; especially is he replete and complete in his English, Scotch and Irish selections, having studied the interpretation and traditions of oratorio and the various classical, national and other songs under the late famous tenor, Mr. Sims Reeves, and with many of the modern composers.

Mr. Tandy now entered into an arrangement for an extended concert tour of the United States, but a few days after reaching New York, he met with an accident on Brooklyn Bridge, resulting in a broken arm, which compelled him to abandon the tour, this being a great disappointment at the time, but the result was that, while visiting Toronto for concert purposes, Mr. Tandy was induced to accept a position on the staff of the Toronto Conservatory of Music, where, as a vocal teacher, he is having phenomenal success. During Mr. Tandy's career he has had many offers to enter grand opera as principal solo tenor, of which one was from the American Opera Company of New York and another from the Carl Rosa Opera Company of England. While Mr. Tandy includes in his repertoire the principal arias, etc., from the standard operas, he has preferred to use his talents chiefly in oratorio and concert work. Mr. Tandy is now in the full vigor of his vocal powers, which, together with his long experience and vocal success in Great Britain and America, easily places him the foremost oratorio and concert tenor in the Dominion of Canada. Being one of the busiest of musicians when not engaged in concert work, Mr. Tandy is untiring in teaching his large constituency of pupils the same vocal methods that have brought advancement and position in the

musical profession to hundreds who have been taught by him in Canada and the United States, and secured to himself success and fame on two continents.

Without interfering with his vocal teaching duties, Mr. Tandy will make a very important and extended concert tour during the coming Christmastide and musical season, the present year promising to be one of the busiest and most successful in his professional career.

Scholarships

THE following is a list of successful candidates for the scholarships offered in September by the Toronto Conservatory of Music :

Pianoforte—J. W. F. Harrison—Miss Kate Graham, Peterborough ; Miss Mamie Mason, Toronto. G. D. Atkinson—Miss Dorothy Bonnard, Toronto ; Master Frank Lund, Toronto. Miss Maud Gordon, A. T. C. M.—Miss Isabel Allardyce, Toronto. Miss Ethel Rolls—Miss Sybil Paton, Toronto ; Miss Moodie, Toronto.

Elementary Pianoforte—Miss Claire Landon, Toronto.

Voice—F. H. Burt, Mus. Bac.—Mrs. G. H. Scott, Toronto. Mrs. J. W. Bradley—E. Woods, Toronto ; S. Gray, Toronto. Miss Jennie E. Williams, A.T.C.M.—Miss Marion L. Wilson, Toronto ; Mr. G. T. Elder, Elder's Mills. Mrs. H. W. Parker, A.T.C.M.—Miss Fanny Brown, Toronto ; Miss Haines, Toronto ; Miss Flora Courtney, Toronto.

Organ—Miss May Hamilton, A.T.C.M.—Mr. Cecil Metcalfe, Guelph ; Mr. W. R. Young, East Toronto.

Violin—Mrs. B. Drechsler Adamson—Miss Jessie Fluke, Toronto. Miss Lena M. Hayes, A. T. C. M.—Miss Georgia Ham, Toronto.

The truly brave are soft of heart and eyes,
And feel for what their duty bids them do.

Byron.

The Conservatory's Orchestras

The Conservatory Symphony Orchestra is holding frequent rehearsals under the direction of Mr. Frank S. Welsman, whose thorough knowledge of orchestral work and wide experience in musical matters, both at home and abroad, fit him admirably for the duties of conductor. The string orchestra under the skillful baton of Mrs. Drechsler Adamson, is another important feature of life at the Conservatory. The Bi-Monthly may well reproduce here the following recent official announcements, which will be read with interest :

An important step has been taken by the Conservatory Directorate this year in the direction of building up an Orchestral organization adequate for the performance of works requiring the full resources of a modern orchestra, on the plan adopted by the leading European Conservatories. With that end in view, Mr. Frank S. Welsman, a gentleman who has had much practical experience in orchestral work and well-known as a thorough musician, has been engaged as conductor. He will be assisted in the work of organization by a Committee consisting of members of the Board of Directors and of the Faculty and others who are especially interested in the development of Orchestral music in its more serious forms. The Board has made a liberal grant towards defraying the large expense involved in this undertaking, and the Committee has been given full power to use all funds that may be secured through Concerts or otherwise as they may deem wise for the further development of the Conservatory Sympony Orchestra. The personnel of the Orchestra will consist of members of the Faculty, advanced students of stringed and other instruments, and of such professional players as it may be desirable to engage. The Orchestra will give one or more public concerts during each season, and will also furnish the accompaniments of concertos and other solo numbers at the Conservatory Commence-

ment Exercises. Students who are sufficiently advanced to enable them to gain admission to this Orchestra cannot fail to receive great benefit musically from such an experience, and they will also find it a source of keen enjoyment.

The Conservatory String Orchestra will be continued much on the same basis as in past years, and one or more Concerts every season will be given in the Conservatory Music Hall. Advanced students of the Piano, Violin and other solo instruments have occasional opportunities of publicly performing concertos, accompanied by the Orchestra with the assisttance of the Organ. Conservatory students who are sufficiently advanced are allowed to participate in the rehearsals and public performances of the Orchestra on condition that they attend rehearsals regularly and study their parts at home whenever such study is deemed necessary by the Conductor.

Lady or gentlemen amateurs who are qualified to play in either one of the Conservatory Orchestras and who desire the experience and instruction of playing music of the best masters under a thoroughly competent conductor, will be enrolled as students of the Orchestral department on payment of an annual fee of $5.00, and will be entitled to the same advantages as other Conservatory students.

The Bi-Monthly has received from the Arthur P. Schmidt publishing firm of Boston, Leipzig and New York, an attractive and well bound little book, entitled "Mrs. H. H. A. Beach." It contains a picture of this famous composer, a long list of her works, an analytical article by Percy Goetschins, Mus. Doc., and many enthusiastic comments from leading journals.

The Bi-Monthly acknowledges an interesting document respecting Immigration and Immigrants, from the Superintendent of the Immigration Department, at Ottawa. Copies may be secured, on application.

THE CONSERVATORY LECTURE-HALL

Wedding Bells

"Love Turns the World at his Caprice."

THE ensuing account of the marriage of an accomplished young lady who graduated with distinction, under Dr. Fisher's instruction in the teachers' and artists' piano courses, and for several years was a member of the faculty, is of interest to many readers :

At three o'clock on the afternoon of October 23, at the residence of the bride's sister, Miss F. M. Kirkpatrick, in Lowther avenue, Miss Silvan May Kirkpatrick, fifth daughter of the late Mr. Richard Howat Kirkpatrick, was married to Mr. Ashmead Gray Rogers, of Niagara Falls, N. Y. The ceremony was performed by the Rev. E. C. Cayley, rector of St. Simon's Church, in the presence of only the immediate relatives. The bride, who was unattended, wore an exquisite creation of Irish lace, with chiffon and

taffeta, her long tulle veil was caught with orange blossoms, and she carried roses and lilies of the valley. Later in the afternoon, Mr. and Mrs. Rogers went away on the 5.20 train to spend their honeymoon in the Eastern States.

A quiet wedding took place at the residence of Mrs. Cowan of Huron street, Toronto, in September, when Miss Elizabeth Janet Cowan was married to Mr. George Ewan McCraney, M.P., formerly of Toronto, and now of Rosthern, Saskatchewan. Only the immediate friends and relatives were present. Mr. and Mrs. McCraney will make their home in Rosthern, Sask., coming east, to Ottawa, for the sessions in the winter. The very popular and talented bride was a member of the Conservatory faculty, and a graduate in both the teachers' and artists' courses in the piano department. Recently, she returned from an extensive course of study in Germany.

The Kingston British Whig, of August 7, made the following comments in reference to the marriage of a former Conservatory student, who is a pupil and niece of Mr. Rechab Tandy :

On Monday evening, at the residence of W. J. Chapman, a wedding took place, uniting in marriage his eldest daughter, Miss Harriet Lorena, to William, Cecil Way, of Lindsay, Ont. The ceremony was conducted by Rev. W. H. Sparling, B.A. The musical features were excellent and appropriate, Miss Louise Singleton playing the Wedding Marches by Mendelssohn and Wagner, while Mr. Rechab Tandy (uncle of the bride) sang Blumenthal's "My Queen" and Cowen's "Because My Love is Mine."

The wedding presents were choice and numerous.

On October 2, at the residence of Mr. and Mrs. Hector Gunn, 120 Albany avenue, their daughter, Jean Catharine, was married to Mr. George P. Smith, of Camrose, Alberta. The bridesmaid was Miss Bessie Morrison, of Sarnia, and the groomsman Mr. Charles Reade Dent, of Toronto. Miss Gunn's gown was cream crepe de chene over taffeta, with the usual veil and orange blossoms. This fair bride was a clever graduate of the School of Expression, and member of its faculty.

A large wedding took place at Mitchell, Ontario, on September 26, when Miss Violette Florence Thomson, a pupil of Mr. Rechab Tandy, was the happy bride. Miss Thomson graduated in the vocal department in 1903, and last June sang with success at the Conservatory Commencement Exercises at Massey Hall. The Mitchell Recorder of Sept. 28, in the course of a long and glowing account, said :

An event which interested many and brought friends and congratulations from a distance was the pretty wedding of Miss Violette Florence Thomson, daughter of Mr. and Mrs. Walter Thomson, and Mr. William Melville Martin, B.A., barrister, Regina, son of Rev. W. M. Martin, B.D., and Mrs. Martin, of Exeter. The marriage took place on Wednesday in Knox Church, Mitchell, which had been beautifully decorated by the many friends of the bride. Precisely at one o'clock the bridal party entered the church to the wedding music from "Lohengrin," charmingly played by Mr. G. A. de Jardine. The beautiful bride, who was brought in by her father, wore a handsome Paris pattern gown of Brussels lace, mounted on chiffon, over Duchesse satin.

During the signing of the register Mr. Rechab Tandy of Toronto, a former teacher of the bride, sang "My Queen" by Blumenthal, most artistically and with splendid effect. A reception was afterwards held at "Inglewood," Mr. and Mrs. Thomson welcoming the guests at the entrance of the reception room.

Many handsome and costly gifts testified to the high esteem in which the bride is held by a wide circle of friends.

Conservatory Announcements and Events

THEORY Examination Papers for the year 1906 may be secured on application to the Conservatory office. The various papers of the Primary, Junior, Intermediate and Final grades are conveniently grouped together, within a bright red cover.

The Women's Musical Club held its first meeting of the season in the Conservatory Music Hall on Thursday morning, November 1, when an excellent program was presented under Miss Günther's direction.

A class in Physical Culture meets at the Conservatory on Saturday mornings.

The Myer's Music Method for children is meeting with much success in Toronto and a number of other cities. Miss Edith Myers continues to conduct interesting classes at the Conservatory.

The excellent concert which introduced Miss Rachel Gwyn to a Toronto audience on October 11, was under the patronage of His Honor the Lieutenant-Governor and Mrs. Mortimer Clark, Mrs. Walter Beardmore, Mrs. Walter Cassels, Mrs. H. C. Hammond, Mrs. Falconbridge, Mrs. L. A. Hamilton, Mrs. J. K. Kerr, Mrs. W. D. Matthews, Mrs. Nordheimer, Mrs. E. B. Osler, Mrs. H. C. Osborne, Mrs. Sweeny and Mrs. H. D. Warren. Assisting artists were Mr. George Fox and Mr. H. J. Lautz.

Mr. Frederick Nicolai, 'cellist, of the Conservatory staff, gave a very artistic recital in the Conservatory Music Hall, early in the present season. Mr. Nicolai must be credited with giving the first concert by a member of the staff in the Music Hall this Fall.

The Toronto World, of October 14, made the following interesting announcement in reference to an eminent member of the Conservatory faculty: "A Toronto organist has been recognized as among the world's foremost in that profession. On Saturday Arthur Ingham, who last week accepted the position of organist at Central Methodist Church, received a letter from the committee on music of the trustees of

the Carnegie Library at Pittsburg, inviting him to become a competitor for the position of organist of the music hall in connection with the Carnegie Library there." The dates of Mr. Ingham's appearances in Pittsburg are November 10 and 11.

Miss Heloise Keating, the distinguished harpist who recently returned from a remarkably successful sojourn abroad, is again a member of the Conservatory's staff.

It is learned with deep regret that Miss Hazel May Young, pupil of Mrs. Parker, Mr. Herald, Dr. Anger and Dr. Vogt, died at Galt, Ontario, on Saturday, October 20. Miss Young has well been described as a "bright and pleasant girl," and she will be much missed.

Miss Ethel E. Dever has been appointed organist of St. Paul's Presbyterian Church, Port Hope, Ontario, her duties beginning on November 1. She will spend part of each week at Port Hope, teaching singing and piano playing, but will continue her studies at the Toronto Conservatory of Music.

Miss Francis Edwards, a senior vocal pupil of Miss Ethel Shepherd, recently was so unfortunate as to encounter a serious automobile accident. She was first taken to St. Michael's Hospital, but recovered sufficiently to be able to go to her home at Iroquois, Ontario. Her many friends hope that she may soon return to Toronto.

Another of Miss Ethel Shepherd's talented pupils, Miss Kemp, of Castle Frank, Rosedale will give a recital at Kingsthorpe College, Hamilton, Ontario, on November 17.

Norman T. Ives has lately been appointed organist and choir-master of Deer Park Presbyterian Church, in this city.

A sheet-music lending library is of value to many students, especially in the Piano Department. The Library contains numerous standard compositions, beside others of a lighter character. Conservatory students, on payment of a small fee, may take a varied selection of this music to their homes, returning it after a few days, when a further choice may be made.

Home and Foreign Notes

A "Society of British Composers" has just issued its first Year Book. The society numbers 165 members and has the support of well-known musicians.

Lhévinne, Sarasate, Muriel Foster, Carlos Sobrino, Pepito Arriola, Melba, Zenatello, Lady Hallé, Theodore Spiering, Leonard Borwick, Mark Hambourg, Busoni, and Heinrich Fielder have already been heard in London, Eng., this season.

"The Serenade of Beethoven," a one-act comedy in verse, has recently been published in Paris.

Elyda Russell, an Australian soprano, has been singing with success in Sweden, with the Swedish violinist, Sven Kjellstrom.

At Chicago, on October 29, Richard Mansfield successfully produced Ibsen's "Peer Gynt," with Grieg's incidental music.

Paderewski has postponed his American visit until next Fall.

Mme. Bloomfield-Zeisler opened her present season at Cleveland, Ohio, on November 7. The eminent Chicago pianist spent the summer months in Europe.

Saint-Saëns has lately been described as "the most versatile musician of our time." It is said, further, that "age has left no mark upon the youthful, essentially Gallic spirit that has always distinguished his work both as author and interpreter."

Petschnikoff, the Russian

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

F. de S. HENWOOD, ESQ.,
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violinist, will make an extended tour of the United States this season. He is a native of Moscow, and a protégé of Princess Oursoroff.

Some time ago, Lillian Blauvelt received a few hundred dollars a year, as soloist in a Brooklyn church, but it is estimated that this season she will earn nearly $100,000 in comic opera.

"After hearing a magnificent performance of Wagner's grandiose 'Ring of the Nibelungen,' under Hans Richter, July 25 to 28," writes Arthur M. Abell, "I could appreciate the feelings the master must have had when the curtain fell after the last act of that memorable first performance of the work in Bayreuth thirty years ago, and the Festspiel-Haus shook with applause such as was probably never heard in an opera house before or since. The dream of Wagner's life was realized! He had created a great national music drama, he had erected a permanent home for it, and he had heard it performed with overwhelming success before an audience composed of many crowned heads and the musical elite of Europe. Bayreuth had become a reality!"

A beautiful monument in memory of Frederic Chopin will shortly be erected in the Parc Monceau, Paris.

Glenn Hall, the gifted American tenor, is spending the entire season in Germany, with headquarters at Leipsic.

Eva Gauthier has been engaged as soloist at the Ameri-

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TEACHER OF
GERMAN "SPRECH METHODE."
FRAULEIN KITTELMANN
53 St. Vincent Street.

can Presbyterian Church in Montreal, at a salary said to be the largest of the kind ever paid in that city.

Marie Hall, the violinist, will give a recital at Ottawa in March.

The Mendelssohn Choir, of Toronto, is holding frequent rehearsals, under Dr. Vogt's baton, for its forthcoming appearances in New York, Buffalo and Toronto.

"We have never had better workers than we found in Australia," writes Mrs. A. K. Virgil. "The Australians are a thinking people, and all one has to do, we discovered, is to reach their intelligence, and to prove to them that by following in music a correct and systematic course, better results can be more quickly attained than by following no systematic course at all, and they are eager—one might almost say feverishly anxious—to master all the principles presented to them."

Among works which the Vienna Musical Society will produce this season are Bruckner's ninth symphony and F minor Mass; Brahms' "Schicksalslied," B flat piano concerto, and "Nanie"; cantatas, and à capella choruses by Palestrina, Gabrieli, Cherubini, Bach, Mendelssohn, Brahms, Robert Fuchs, Beethoven; Handel's "Herakles," Beethoven's Missa Solemnis," and Bach's St. Matthew's Passion."

The London correspondent of the Musical Courier writes:—"Besides Sir A. C. Mackenzie, who has consented to take the chair, Sir Frederick Bridge,

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Sir Edward Elgar, Sir August Manns, Dr. Cowen, Dr. Cummings, Signor Tosti, Signor Visetti, Signor Randegger, Ben Davies and Charles Santley are among those who have joined the committee which is organizing the banquet to be given to Joseph Bennett, on the occasion of his retirement from the active duties of principal musical critic on the Daily Telegraph. Mr. Bennett, who is now nearly seventy-five years of age, was a musical critic of standing before most of us were born. He is identified with the Daily Telegraph, but he began his career by writing for papers like the Sunday Times, Pall Mall Gazette and Graphic, in days when there were not so many musical journalists as there are now. Mr. Bennett, too, was the librettist of the 'Golden Legend.' "

The Musical News says of Dr. C. A. E. Harriss' choric idyl, "Pan," which was performed before the King at the British-Canadian Festival concert in London, Eng., on June 27 : The music is written with much brightness, and so far as the vocal parts go is straightforward, and presents no great difficulties. The orchestral interludes, or connecting passages, contain some remarkable transitions and instances of "modern harmony," but the orchestration is well done and always to the point, the best effects being obtained by simple and natural scoring. "Pan" will be a welcome addition to the repertory of choral societies.

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The Conservatory Bi-Monthly

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THE NEW BUILDING

The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

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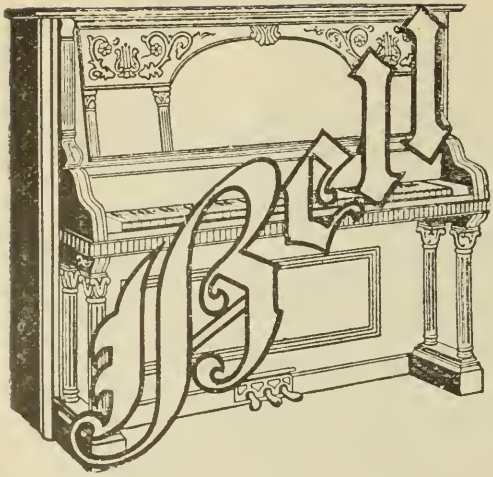

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Looking over this by no means exhaustive list of musicians, it seems as if three of the names immediately detach themselves from the rest — PERGOLESI, MOZART, and SCHUBERT.

The Italian, Giovanni Battista Pergolesi, author of the "Stabat Mater", "Salve Regina," and of an opera, "Serva Padrone," was born in 1710 at Jesi. Nearly fifty years later came Wolfgang Amadeus Mozart, born at Salzburg, dying in Vienna in 1791, and latest of the three, Franz Schubert, born in 1797, in Vienna, dying in the same city on the 19th November, 1828.

BORN IN FEBRUARY

Schloesser, Marchand, Crescentini, Albrechsberger, Mendelssohn, Niecks, Costa, Artot, Ole Bull, Kendrick Pyne, Franklin Taylor, Litolff, Genée, Dussek, Gurlitt, Gretry, Praetorius, Rinck, Boccherini, Adelina Patti, De Beriot, Vieuxtemps, Czerny, Gade, Handel, Cramer, Boito, Philipp Scharwenka, Parry and Rossini.

This month gives us another triad of incomparable names — FELIX MENDELSSOHN-BARTHOLDY, GEORGE FREDERIC HANDEL and ROSSINI. Litolff is still remembered by his "Robespierre" overture, De Beriot and Vieuxtemps by their violin compositions, while Boito's "Mefistofele," a much admired novelty in the eighties, is now scarcely ever performed. Apart from the operas themselves as complete works such songs as "The Calumny Song" and "Largo al Factotum" are as popular as ever with lovers of Rossini, whose fame has revived in the twentieth century despite the tremendous vogue of the "music of the future."

The Music Poems of Browning

Dr. Humfrey Anger

Part III.

Now we must say good-bye to "Merrie England" and betake ourselves to the land of the Doges on the shores of the Adriatic. Baldassare Galuppi, the composer of the Toccata which brought to Browning's poetic imagination the evanescent times and scenes of life in Venice during the 18th century, was born on the island of Burano in the year 1706. At an early age he commenced the study of music under his father, a barber and violin player, and in his 16th year composed an opera, which, though naturally a failure, at least bespoke talent. After this he studied under the celebrated Lotti, the composer of the madrigal that brought about the downfall of Buononcini, and in 1729 he produced the opera "Dorinda" in Venice, and this work met with brilliant success.

In 1741 he visited England, remaining there three years ; on his return he became organist of St. Marks in Venice. From 1762 to 1765 he was in Russia, at the court of Catherine II ; after which he returned to Venice, where he died in 1784.

Galuppi is to be remembered especially as a composer of comic opera, in fact the title of "Padre dell' opera buffa" has been bestowed on him ; by one authority he is credited with 54 operas and by another with no less than 70, this latter number may however include oratorios, in any case they are now all obsolete. He was also a distinguished performer on the clavichord, and one fine sonata for this instrument is still extant ; it is, however, with much regret that we have to acknowledge that the now famous Toccata, of which Browning sang, is apparently lost for ever.

A Toccata is an instrumental composition, of irregular construction, in which a certain passage or

figure is continually repeated. The word is derived from the Italian *toccari*, to touch. With Bach, the Toccata frequently takes the place of the Prelude to some majestic Fugue. In the Sonata of Galuppi's, to which allusion has been made, there are four movements, and one of these, namely the second, to all intents and purposes is a Toccata. The modern sonata is one of the highest types of musical composition; the early sonata, from which it was developed at the hands of Haydn, Mozart and finally Beethoven, and of which this sonata by Galuppi is an excellent specimen, gradually arose from the Suite-de-pièces, or set of pieces, which the composers of the Elizabethan period inaugurated for performance on the Virginals and Spinet ; they consisted of four or more of the old mediaeval dance forms, such as the Allemande, Courante, Sarabande and Gigue, and these movements were all and always in the same key, a feature and a fault also to be seen in this Galuppi sonata. Before leaving this old master, let us briefly consider the technical allusions to music in the poem ; they are to be found in the 7th, 8th and 9th stanzas.

vii.

What ? Those lesser thirds so plaintive, sixths diminished, sigh on sigh,
Told them something ? Those suspensions, those solutions— "Must we die ?"
Those commiserating sevenths— "Life might last ! we can but try !"

viii.

"Were you happy ?"—"Yes"—"And are you still as happy ?"—"Yes. And you ?"
—"Then, more kisses !"—"Did I stop them, when a million seemed so few ?"
Hark, the dominant's persistence till it must be answered to !

ix.

So, an octave struck the answer. Oh, they praised you, I daresay !
"Brave Galuppi ! that was music ! good alike at grave and gay !

I can always leave off talking when I hear a master play !"

"Those lesser thirds so plaintive."

The lesser or minor third consists of three semitones, as from C to E flat ; the major third consists of four semitones ; when to either of these thirds the perfect 5th and 8ve are added we obtain the common chord, major or minor as the case may be, and the common chord, it may be said, is the basis of all music. The plaintive effect of the minor third and of the minor chord will be readily appreciated from an illustration on the piano, and especially when compared with the major third and major chord. In this connection it is interesting to recall the fact that Handel, in the Dead march in Saul, not only employs the major third with a certain plaintiveness of effect, but moreover employs the "bold C major" of Avison's march for his key. Everything depends upon the artist, the true artist, and the effect he intends to produce. But to return.

"Sixths Diminished".

This is surely a poet's license. The context would imply that Galuppi employed diminished sixths and minor thirds somewhat freely in this toccata ; be this as it may, I may here say that there are practically two chords, and two chords only, in the whole realm of music which do not contain a minor third in their formation, namely the augmented triad, sometimes treated as a dominant minor sixth (or thirteenth, as it is called by some authorities) and the Italian form of the augmented sixth, while there is absolutely no chord, nor ever has been, nor, under our present system of harmony, can there be a chord which contains a diminished sixth. The diminished sixth on the piano is exactly the same as a perfect fifth, and it is an axiom in music that perfect intervals can never appear under any other name ; this indeed is one of the reasons why they are called perfect. In the Camberwell edition of Browning's poems, an attempt is made to show how a diminished sixth may be introduced into a piece of music, and the idea is certainly very ingenious, I might add under exceptional circumstanc-

es even possible, but I quite agree with the author when he (or is it she) apologizes, one might almost say, by adding that the effect of this progression would be "Most dismal."

"Those suspensions, those solutions."

A suspension is a discord in which one note temporarily displaces another note ; and it is said to be resolved when the displaced note is heard. It has always been the object of composers to introduce the dissonant element into music, but of course to so introduce it that in the end the effect will become consonant. Suspensions were accepted early in the history of music, as pleasing and altogether satisfactory discords. With modern composers the device of temporarily, and even in some cases of absolutely, displacing a note, is freely employed ; indeed, it may be said, that the original effects in the music of to-day may be traceable almost entirely to this particular element in composition.

"Those commiserating sevenths."

When to any given sound in music a third, a fifth and a seventh are added we obtain what is called a chord of the seventh ; of one of these chords, namely that known as the diminished seventh, the effect might well be said to be "commiserating." It has been thought, however, that Browning here refers to the most commonly employed chord of the seventh, the dominant seventh ; for my part I hardly think the expression "commiserating" would be altogether applicable to this chord, and certainly not as applicable to the dominant as to the diminished seventh. And last, "Hark, the dominant's persistence till it must be answered to ! So an octave struck the answer."

The dominant seventh, being a discord, requires resolution, the one chord which most naturally produces a sense of satisfaction after the dominant seventh, is the common chord on the keynote, called the tonic chord. Composers frequently repeat, and continue to repeat the dominant chord before resolving it, and in so deferring the resolution the effect produced becomes more

and more persistent for a resolution, until the octave of the tonic, perhaps succeeded by the complete tonic chord, answers the very purpose of the composer, and the object striven for, namely, to satisfy the ear, is attained.

Now, having left England behind us, England, the country which fostered the art of musical composition in its infancy, as we saw in the old round "Sumer is icumen in," and having sojourned in Italy, the country in which the art may be said to have arrived at the age of maturity, we once more resume our journey, the destination this time being Germany, the country which brought the art to its perfection.

George Joseph Vogler, better known perhaps as the Abbe Volger, or according to Browning as Abt Vogler, is one of the most remarkable characters in the whole realm of musical history. He was born in the year 1749, in Wurtzburg, and at an early age went to Italy, where he studied both music and theology. In 1773 he was ordained priest in Rome, after which he returned to Germany, and opened a school of music in Mannheim. About this period he wrote some operas which were produced with varying success in Germany, France and Spain. In 1786, he went to Stockholm where he founded another school of music. He now devoted his attention to the organ and invented an instrument which he called an "Orchestrion." This instrument was a compact and complete organ, with four manuals (or keyboards), and pedals, and it contained as many as 900 pipes. Vogler travelled all over Europe with his orchestrion, and with but few exceptions was received with the greatest enthusiasm. In 1807 he settled, if indeed he ever settled anywhere, in Darmstadt and here he founded his third school of music; and here he died in the year 1814.

Vogler is to be remembered especially as an organist, a theorist and a composer. He was a successful teacher and was almost worshipped by his pupils among whom he numbered both Weber and Meyerbeer. As a man his personal appearance was extraordinary; short in stature, very stout especially in his

later years, with arms down to his knees, and fingers which it is said allowed him to strike two octaves, he readily suggests "the missing link" of Darwin. Vogler wrote a great number of works both theoretical and musical, but, with the exception of a simple melody from the opera "Samori," I have been unable to obtain any of his compositions. This little air, his pupil Weber, at his (Vogler's) suggestion, took as a theme and upon it wrote a series of variations.

The technical allusions to music in the poem, Abt. Vogler, are almost entirely confined to the last stanza.

"Give me the keys. I feel for the common chord again,
Sliding by semitones, till I sink to the minor,—yes,
And I blunt it into a ninth, and I stand on alien ground,
Surveying awhile the heights I rolled from into the deep ;
Which, hark, I have dared and done, for my resting place is found,

The C major of this life ; so, now I will try to sleep."

"Till I sink to the minor" would suggest a modulation to the relative minor, in the case of C being the original key, this would be A minor. A ninth is a chord which in addition to a 3rd and a 5th contains also a 7th and a 9th, it is naturally found on that important note the dominant, and is of two varieties —the major and the minor ; of these, the minor is the more frequently employed. By the word "blunt," the poet probably means, to form unexpectedly ; and by the "alien ground", a new key ; from which, he must return to his original key, by means of the dominant 7th, and then conclude the extemporization with a perfect cadence in the key of C major.

And now we must think of returning home, our trip through these old European ruins in England, Italy and Germany, being practically ended. Ruins, I say, but ruins at least well protected from further decay through the instrumentality of this great lover

of old times and of old scenes, the poet Browning. The thought might now present itself, in passing over from Germany to England—is it possible that we are taking the art of music with us to the country which in the future is to continue the development of the art, just indeed as we took it, as it were with us from Italy to Germany? Time alone can answer this question. In this connection I may perhaps be pardoned for quoting almost the last words of the greatest of modern German composers, one whose name appears in the "Parleyings with Charles Avison," namely, Brahms; it is stated that on his dying bed he exclaimed, in a tone tinged with sadness but at the same time ringing with conviction, "I pass my mantle over to England."

"Ho, Watchman, what of the night?"
"The night is departing, de-part—ing."
"Therefore,—bang the drum,
Blow the trumpets, Avison! March motive? that's
Truth which endures resetting."
"Fitly weave
March music for the Future."

And yet—and yet— if I could put in rhyme
The manner of this marching! Give me time.
No longer now does Handel reign, supreme,
By no means. Sterndale Bennett's work is theme
For fit laudation of the impartial few;
(We stand in England, mind you.) Fashion too
Favors Arthur Sullivan—of those choice
Operas; nor there wants a certain voice
Raised in thy favor likewise, Doctor Prout,
And Stainer, Parry, Cowen, Lloyd and Bridge,
Mackenzie, Ashton, Elgar, Coleridge
Taylor; if I may pick a dozen out
Whose names are household words on Britain's strand,
Whose works are known and loved throughout the land.

(The End.)

Munro's edition took him back to Lucretius in later years ; the latter, he said, should have been Dante's guide through hell ; "but perhaps he was too deep in it, to get out for a holiday." He adds a note, new so far as we know, of the word magnus as the ruling epithet in Lucretius ; which is an interesting addition to Shakespeare's "sweet" and Milton's "bright." As to Dante, he tells us a story of a fine answer which Tennyson made to a question of his own, though indeed the question was, in a sense, its own answer.

"We were stopping before a shop in Regent Street, where were two figures of Dante and Goethe. I (I suppose) said, 'What is there in old Dante's face that is missing in Goethe's ?' And Tennyson (whose profile then had certainly a remarkable likeness to Dante's) said, 'The Divine.' "

There are some striking stories told of Tennyson, with whom he had such a long friendship, and in whose presence, though he did not always admire his poems, he yet felt "a sense of depression at times from the overshadowing of a so much more lofty intellect than my own." Here is one :—

"Some thirty years ago A. Tennyson went over Burns' Ground in Dumfries. When he was one day by Doon-side, 'I can't tell how it was, Fitz, but I fell into a Passion of Tears'—and A.T. not given to the melting mood at all."

Tennyson, indeed, evidently impressed him more than any of his contemporaries : —

"He said, and, I dare say, says things to be remembered ; decisive verdicts ; which I hope some one makes notes of. . . . Had I continued to be with him, I would have risked being called another Bozzy by the thankless World, and have often looked in vain for a Note-Book I had made of such things."

Every one will share his regret for the disappearance of that book ; we can only hope that the life of Tennyson, whenever we have it, will prove full of such things. Meanwhile here is one worth quoting : —

"I dare say I may have told you what Tennyson said of the Sistine Child, which he then knew only by Engraving. He first thought the Expression of his Face (as also the Attitude) almost too solemn even for the Christ within. But some time after, when A. T. was married, and had a son, he told me that Raffaelle was all right; that no Man's face was so solemn as a Child's, full of Wonder. He said one morning that he watched his Babe 'worshipping the sunbeam on the Bedpost and Curtain.'"

For most of the poets of his own day he cared little; he detested Browning and Swinburne; Shelley, as one would expect, he found "too unsubstantial" for him; at Wordsworth, "Daddy Wordsworth," the "meeserable poet" of his Cambridge days, he is always laughing, and then repenting before one of "those unique things of his, which he brought from the mountains." He appreciated Keats much more fully, "more akin to Shakespeare, I am tempted to think, in a perfect circle of poetic faculties, than any poet since." He felt little change in passing from Catullus and Lesbia to Keats and Fanny Brawne (except indeed that terrible name), though he is obliged to add, more seriously: "from Catullus' better parts, I mean; for there is too much of filthy and odious—both of love and hate. Oh, my dear Virgil never fell into that; he was fit to be Dante's companion beyond even purgatory."

"My dear Virgil;" "my dear Sophocles;" "one loves Virgil somehow;" that is the way he speaks of the great ancients. He had the instinct for perfection in these things; and those who have that must always look—in these days of "new" criticism it has become necessary to repeat it—to that small band, of the very elect out of every nation, to which Greece furnished the largest contribution. Not that he seems to have returned much to some of the great Greek poets. For him Greek poetry meant chiefly Aeschylus and Sophocles; Aeschylus, "a dozen lines of whom have a more almighty power on me than all Sophocles' plays;" but, like Aeschylus, "trouble us with his grandeur and gloom," but is "always soothing, complete and satisfactory," "the consummation of Greek art."

—The Quarterly Review.

Mrs. Drechsler-Adamson

THE familiar figure of our popular and gifted townswoman carries with it many interesting associations for those who are so fortunate as to know something of her history. Born in Edinburgh of a family long distinguished for musical ability, both executive and original, her father, Mr. Adam Hamilton, was himself a pianist and viola player of high and deserved reputation and directed the studies of his three clever children, Carl, Emmy and Bertha, in such a manner as to develop their natural genius along safe academic lines. The performance of the best quartets was their daily vocation, and the traditions of the great Continental players and teachers were faithfully adhered to. Indeed, the very name of Drechsler conjures up a picture of Louis, the eminent cellist and teacher of singing (son of the Dessau violoncellist, Carl Drechsler, and uncle of the Edinburgh violoncellist and conductor, Carl Drechsler Hamilton), who came to Edinburgh in August, 1841, and died there on June 25, 1860. In a letter of Frederic Chopin to Franchomme from Calder House, Midlothian, occurs this paragraph: "There is in Edinburgh a pupil of yours, Mr. Drechsler, I believe. He came to see me in London; he appeared to me a fine young fellow, and he plays duets with a great lady of this country, Lady Murray, one of my sexagenarian pupils, to whom I have promised a visit in her beautiful mansion."

Between the ages of seven and eight, the Hamilton children were taken to Germany, where for five years they worked hard at their art, returning to Edinburgh almost finished artists despite their tender years, and giving concerts in all the Scottish cities, where amateurs and professionals alike never failed to attend in large numbers and evince the greatest enthusiasm. Triumphs in Germany before the critical Gewandhaus

MRS. DRECHSLER-ADAMSON

audience in Leipzig, and before the heads of duchies and exclusive provinces, gave way to admiring crowds of their own Scotch compatriots, and in the case at least of Bertha Drechsler Hamilton, afterwards Mrs. Adamson, the same success has followed her to another shore, where, as solo violinist, leader in quartet and ensemble playing, teacher and orchestral conductress, her career in Canada has steadily gone forward, yearly advancing her in reputation and popularity and naturally in experience.

It is amusing to note that at the time of Mrs. Adamson's coming to Canada, and, to be more explicit, to the city of Hamilton, Ont., it was not unusual to meet with a certain amount of prejudice against "lady violinists," the opinion being sometimes expressed that the violin was not the instrument for a woman. Needless to state that matters are much changed to-day, not only in the great world which sets Lady Hallé and Marie Hall on pedestals second to none, but also among ourselves, and doubtless the frank and graceful personality of our artist, and her unaffected but always feminine demeanor, has had much to do with this enlightenment. In organizing the well-known Conservatory String Orchestra, Mrs. Adamson has displayed those executive gifts so valuable to the musician, while all too rare, and her clear, crisp, authoritative manner of conducting, just sufficiently dashed with humor to gain the sympathy of both performers and auditors, always ensures for her a correct musicianly result. A list of her pupils would naturally take up too much room, but we may particularize a few talented ones : Miss Louie Fulton, Miss Marguerite Waste, Miss Schooley, Miss Kate Archer, Miss Connor, Mr. Frank Blachford, Mr. George Rutherford, and last, but very far from least, her elder daughter, Lina Drechsler-Adamson, a highly talented and charming violiniste, who is already known beyond the boundaries of the Dominion. In fact, the history of music scarcely presents any more interesting family tendency or strain than this strong predisposition to the violin, beginning with the grand-

father of the subject of this memoir, Carl Drechsler, born May 27th, at Kamenz, Saxony, leader of the court band at Dessau maintained by the Duke of Anhalt, friend of Mendelssohn and teacher of Lindner, and still coming to the front in the person of our well-known violinist and her gifted family. In conclusion, all who know Mrs. Adamson recognize in her a warmhearted and sincere woman of great domestic virtues, as well as a sterling artist and teacher. Miss Elsie and Mr. Ernst Adamson, her younger children, are also promising performers on the 'cello and piano.

By a happy coincidence, the London, Eng., "Musical Times" of December, 1906, prints the following interesting reference to Mrs. Adamson :

"Sir Alexander Mackenzie, in response to an enquiry concerning early lady violinists in Scotland, writes : 'In my young days there were two excellent girl-players of the violin in Edinburgh, where they were born—the sisters Drechsler-Hamilton. With their brother Carl, a violoncellist, and their father, a viola player, they played quartets ; moreover, they were uncommonly good soloists. That would be about 1863. They were very popular in Edinburgh, and deservedly so.' The editor of the "Musical Times" goes on to say that "the fame of these young ladies spread beyond Edinburgh, as in Dr. Alfred Dorffel's invaluable "Geschichte der Gewandhausconcerte zu Leipzig" (1884), we find the names of Bertha and Emmy Hamilton in the list of violinists who appeared at the famous Gewandhaus concerts, November 21, 1869."

Statistics are generally supposed to be dry enough and unprofitable ; however, what follows, as a sequel to the biographical article for this issue, may not be out of place. The date of the first lady student of the violin at the Royal Academy of Music was 1872; there are now 72. In Paris, a Mlle. Lebrun studied violin at the Conservatoire as far back as 1706; at present there are 28 ladies enrolled. At Leipzig, the earliest lady violinist, in Mendelssohn's time, was a Fraülein Gleim, 1847; there are now, speaking for the Leipzig Conservatorium alone, 53. The Guildhall School of

Music furnishes the large number of 230, the Birmingham & Midland Institute School of Music has 65, the Royal College of Music, 80, the Royal Manchester College of Music (head, Dr. Brodsky) only 15, while the Toronto Conservatory of Music is well to the fore with 34.

Conservatory Expansion

RECENTLY several of the United States journals have commented in a friendly spirit upon the growth of Toronto as a musical centre, as evidenced to them in the existence of seven active choral societies, the large volume of first-class music produced here annually, the annual excursions of the Mendelssohn Choir to Buffalo and the visit of the choir to New York next February. The growth of our musical educational institutions, which has been remarkable during the past two decades, seems, however, to have escaped notice. As a representative illustration of the fact, I cannot do better than call attention to the surprising development of the Toronto Conservatory of Music during the past two decades. In 1886, Dr. Edward Fisher, who had taken a prominent part in the cultivation of good music in our midst, both as conductor of the Toronto Choral Society and as organist of St. Andrew's Church, came to the conclusion that the time was opportune to found a large teaching establishment on the lines of the great conservatories of the United States and Europe. Dr. Fisher interested several of our monied citizens in his idea, and, going quietly to work, succeeded within a comparatively short time in raising the necessary capital to start the undertaking. The act of incorporation to found the Toronto Conservatory of Music was obtained in 1886, and the following year the home of the institution was opened at the

premises at the corner of Yonge street and Wilton avenue. The roll of students at the close of the first season reached two hundred, and it was even felt then that the accommodation was inadequate. In 1897, the property at the corner of Queen street avenue and College street was purchased as the new home of the Conservatory, and a commodious music hall was built for the purpose of holding recitals. The faculty gained in strength by the accession of representative members of the teaching profession, and the roll list of the students grew at a rapid rate. Further expansion became necessary, and in 1899 a further extension to the Conservatory building was made by an addition to the south. In 1902, further enlargement was necessary, and the property on Orde street, Nos. 2 and 4, with extensive grounds immediately behind the Conservatory facing the University avenue, was acquired by purchase. One of these buildings was converted into a residence and the other into studios. This year still another extension was made by building a dozen practice rooms in connection with the Orde street property. Dr. Fisher, although he originally had enthusiastic faith in the enterprise, probably never contemplated that it would attain such magnitude. He discovered that the day for calling a halt to expansion had not yet come. The modest number of two hundred students at the opening of the institution had increased to 1,600 this year, making it the second largest conservatory in America. And so far the climax has come in the recent purchase of the old Wilson property on College avenue to the west of the Conservatory, having a frontage of 95 feet and a depth of 206, giving the institution in all a square block with a frontage of 207 feet and a depth of 375 feet. The new addition with the building on it will be utilized for studios for the faculty, which is now very large. Inferentially, the growth of the Canservatory supports convincingly the claim often advanced that Toronto is a leading musical centre, not only of the Dominion, but of the North American continent.—The Globe.

Canadian Lyrists

THE local Christmas book season was quite remarkable for the appearance of volumes of verse and once more the talent of native writers as workers of a pleasing lyric vein is demonstrated. Mrs. Jean Blewett, Mrs. Edgar Jarvis, Mr. Duncan Campbell Scott and Mr. (Rev.) Frederick George Scott, are all identified with lyrics of sweetness and light and the various volumes bearing these familiar names were well received at Christmas time. And if the high epic quality be wanting this is at least true—that it is sometimes easier to succeed in compositions of a formal and heavy kind than in the deftly-turned, more melodious and sympathetic styles. For example, it is by no means an easy thing to write acceptably for music, and the fact that a poem is perfect throughout in thought and execution may even debar it from a successful setting. There are a few lyrics that seem better left alone, such as "Break, break, break," and other songs in the finest Tennysonian manner. When we say that there are nearly two hundred settings of Heine's "Thou art so like a flower" we reveal a phase of literary poverty responsible for much useless repetition. The school of Frederick Weatherly and Clifton Bingham is perhaps too light and commonplace for criticism yet the former certainly created a style and filled a demand and he is to-day imitated, generally unsuccessfully, by scores of younger writers.

The latest Canadian national anthem is the joint work of Mr. W. A. Fraser, the well-known novelist, and Dr. Albert Ham, a prominent member of the Conservatory staff. As words and music have been commented on for some time past, we can only hope that this latest patriotic composition will have all the success it deserves, emanating as it does from such distinguished pens. One of the best Canadian national songs was the "Dominion Hymn," words by Lord Lorne and music by Arthur Sullivan. Another,

entitled "Canada" with fiery French words and music by that unequal but brilliant genius, Calixa Lavallée, seems destined to become more and more popular; the broad and dignified refrain being a feature at patriotic gatherings not only in the Province of Quebec, but here and in the West.

The choral work in preparation by the Mendelssohn Choir includes compositions for soli, chorus and orchestra, and a representative selection of a capella choruses in ten, eight, six, five and four parts respectively, embracing works by Antonio Lotti, Beethoven, Liszt, Brahms, Mendelssohn, Cornelius, Humperdinck, Gounod, Elgar, Tschaikowsky, Wagner, Grieg, R. L. de Pearsall, Dr. Walford Davies and others.

"The Ode to the North East Wind" of Frederic Cliffe, "The Spanish Serenade" of Elgar, and "Our Enemies have Fallen" by Villiers Stanford, will be presented here for the first time by the National Chorus. Of the orchestral numbers the production of two symphonies for the first time in Toronto makes the concerts in themselves notable from a musical viewpoint. These two works are Brahms' First Symphony and Goldmark's "Rustic Wedding" Symphony.

Festival Music

NO conscientious and impartial observer can fail to note the great change which has come over the music performed at Christmas and other festival seasons in the various Protestant churches. The fact that the daily papers publish at least twice a year lengthy columns descriptive of the music to be rendered on these special occasions, shows how different are the conditions now from those of a few years ago. The word "programme" of itself is sufficient to indicate that whether secularized in other directions or not, the churches are regarding musical performances as attractive and therefore lucrative assets and are determined to make use of what seems sensible enough

—the full powers of modern advertising. This is a point for others than the mere layman to settle ; one fact remains and comes well within the province of musical people and that is the great length and amazing variety of these "programmes." It is not a question of giving the nineteen, twenty-three or twenty-seven numbers in good style or bad ; we may concede that the high standard everywhere prevailing ensures against failure in the matter of execution. It is the difficulty of assimilating such a mass of heterogeneous selections, all at once, ranging from Palestrina, Scarlatti, Bach and Mendelssohn, to Faure, Mascagni, Sullivan, Harry Rowe Shelley, Stephen Adams, Herbert Johnson, and certain sacred adaptations of Verdi or Flotow, such as the well-known trio "Quest anima" from "Attila," associated in our childhood with popular Italian vocalists but now masquerading as a church anthem. It is rather a question of endurance ; can the congregation and incidentally the choir really enjoy the over-long and possibly too eclectic programme frequently offered, when a sermon and several prayers have also to be reckoned with, to say nothing of the secular engagements before and after either Christmas or Easter day ?

In the rubric of the Church of England it is written, "here followeth the anthem," but in many of our churches and even within the conservative Anglican body the direction might be paraphrased thus, "here will follow several anthems, a "duet with an occasional chorus," a couple of soprano solos, with an organ recital after the service." Without any idea of particularizing either sect, creed, church, organist or choir leader, it seems that an effort in the interests of simplicity may be commended in this matter of music elaboration, especially with a view to keeping different schools of composition somewhat apart. While the juxtaposition of English and French, Swedish and Sclavonic does not ordinarily jar in secular programmes, such an arrangement—i.e., the principle of contrasts—appears out of place in church except when managed with rare skill and discretion.

Conservatory Announcements and Events

TO the regret of her friends, the editorship of this magazine has been relinquished by Miss May Hamilton on account of pressure of work. Miss Hamilton is not only a clever musician and popular teacher, but also a well-known journalist and writer on musical topics and her resignation will, we are certain, be reluctantly accepted by those she has served so well, while all good wishes will attend her in her future career.

Without undue elation, it is permitted us at the beginning of 1907 to glance for a moment at the encouraging conditions under which the Toronto Conservatory of Music enters upon the New Year. A steady growth in point of attendance is the natural result of a long period of high standards striven for and high ideals sustained and upon another page will be found an article dealing with the interesting development of the Conservatory from early days to the present time.

On the evening of Dec. 1st., a notable recital was given in the music hall by pupils of the Piano, Organ, Voice and Violin departments, the following teachers being represented : Mr. J. W. F. Harrison, Dr. Albert Ham, Mr. J. A. Tripp, Mr. Frank S. Welsman, Mrs. J. W. Bradley, Miss Annie Hallworth, and Dr. Edward Fisher.

On the evening of Dec. 7th., 1906, a Piano Recital by pupils of Dr. Edward Fisher was given in the Conservatory Music Hall, being very largely attended, when the following programme was given with rare skill and distinction.

1. Grieg ... ... Morning——Anitra's Dance
Miss Isabel Sneath.

2. (a) Schumann .....Nachstücke, Op. 31, No. 1
(b) Jensen-Niemann .... Murmuring Zephyrs
Miss Evelyn Pamphylon

3. Mozart (Vocal) .... Voi che Sapete (Figaro)
Miss Mary C. Houston

4. Macdowell ..... Idylle—Intermezzo—Shadow Dance
Miss Olive Brush

5. Mendelssohn ..... Andante and Rondo Capriccioso
Miss Mona Bates

6. (a) Hahn (Vocal). Were My Song with Wings.....
.. ..Provided
(b) Amy Woodforde-Finden (Vocal) ... Till I Wake
(from Indian Love Lyrics)
Miss Olive M. Belyea

7. Beethoven .... Concerto, C minor
(First movement with Reinecke Cadenza)
Miss Mary Morley
Orchestral accompaniment on Second Piano—Miss Mabel Boddy.

8. Hammond (Vocal) (a) When I Look Into Thy Dear Eyes
(b) 'Twas in the Lovely Month of May
Miss Sidney Muirhead

9. (a) Paderewski ... ... Nocturne, B flat
(b)Moszkowski .... Caprice Espagnole
Miss Mary L. Caldwell

10. Schubert-Wilhelmj (Violin) .... Ave Maria
Mr. W. George Rutherford

11. Henselt .... Concerto, F minor
Larghetto—Allegro agitato
Miss Mabel Boddy
Orchestral accompaniment on Second Piano—Miss Mary L. Caldwell.

On the following Friday, Dec. 14th., a second Piano Recital by pupils of Dr. Fisher was given, with equally great success, the programme being as follows :

1. Beethoven ..... Sonata, C sharp minor, Op. 27
Adagio sostenuto, Allegretto
Miss Gwendolyn Daville.

2. Grieg .....Praeludium from Holberg Suite
Miss Gladys Bullock

3. Saint-Saens (Vocal) My Heart, at Thy Sweet Voice
Miss May Stockwell

4. Reinecke .... Ballade, A flat major
Miss Annie M. Connor.

5. Liszt .... Rigoletto
Miss Hazel Ireland.

6. (a) Amy Woodforde-Finden (Vocal) Less Than the Dust
(b) Elgar (Vocal) .... Like to a Damask Rose
Miss Florence Kemp

7. Liszt .... Rhapsodie Hongroise, No. 12
Miss Mabel Boddy

8. Max Bruch (Violin)...Kol Nedrei (Hebrew Melody)
Miss Norah M. Hayes

9. Liszt .... La Campanella
Miss Mary Morley

10. Grieg (Vocal) ..... (a) The Princess. (b) Good Morning
Mrs. Ernest Paine

11. Saint-Saens .... Concerto, G minor
Andante sostenuto, Allegro scherzando
Miss Mary L. Caldwell
Orchestral accompaniment on Second Piano—Miss Mabel Boddy.

On Saturday evening, Dec. 8th., the pupils of Mr. J. D. A. Tripp gave a highly interesting and successful recital in the Conservatory Hall when the following programme was well received by a large audience.

1. (a) Henselt .... Si Oiseau J'étais
(b)Scharwenka ..... Polish Dance, Op. 3, No. 1
Miss Kate Hughes

2. Liszt .... Consolation, No. 6
Miss Marion Bilton

3. (a) Bach ..... Prelude and Fugue, in D minor
(b) Godard .... Gurlandes, Op. 107, No. 11
Miss Gertrude Thompson

4. Sargeant (Vocal)... Blow, Blow Thou Winter Wind
Mr. Bartley Brown

5. Wagner-Liszt. Festspiel and Brautlied (Lohengrin)
Miss Lillian Jackson

6. (a) Henselt .... Wiegenlied
(b) Schumann .... Novelette, Op. 21. No. 1
Miss Marion Lewis

7. (a) Nevin (Vocal) ....Dites-moi, op. 20, No. 8
(b) Finden .... Allah, Be With Us
Mrs. Ernest Paine

8. Schumann .... Papillons, Op. 2
Miss Helen Strong

9. Chopin ....Ballade, A flat
Miss Edith J. Mason

A well attended and most delightful Vocal Recital by Miss L. Willcocks and Miss G. Stone, pupils of Mrs. J. W. Bradley was given on Dec. 15th., assisted by pupils of Dr. Fisher and Dr. Vogt.

Mr. J. D. A. Tripp has recently filled important engagements in the North West, having given sixteen piano recitals there during the Christmas vacation.

The Women's Musical Club gave very great pleasure to their friends and the public generally by engaging Madame Katharine Fisk for a Song Recital on Dec. 12th, when a varied and most interesting programme was performed. The weekly meetings are always delightful and have recently included selections from Godard and Tschaikowsky by the Toronto Ladies' Trio.

Beginning with the present month, various lectures on musical subjects will be given by members of the staff in the Music Hall, the following lectures being at present arranged for. Mr. R. S. Pigott on "Song" in January; Mr. J. W. F. Harrison on "Programme Music" in February; Mr. A. T. Cringan on "Indian

Music" in March ; Dr. Persse Smith on "Irish Music" in April ; Mr. Broome on "Welsh Music" in May, and Dr. A. S. Vogt on "The Genius Epoch of German Music" in June.

Dr. Humfrey Anger's most novel and delightful lecture on a new theory of harmony was well attended on Saturday, Dec. 1st, when the Music Hall was filled by students, teachers and interested amateurs. Mr. Welsman introduced the speaker and a vote of thanks was moved by Mr. J. W. F. Harrison, seconded by Mr. Edmund Hardy. The lecture, of which we hope to hear again was given under the auspices of the Clef Club.

Mr. and Mrs. Gerard Barton, teachers respectively of voice and piano, are talented acquisitions to the staff. Mr. Barton is in addition a successful and gifted composer, chiefly of artistic songs.

Mr. Henry J. Lautz, whose Concert in November was so largely attended, has joined the Conservatory staff and will be heard during the coming season in a series of German Song Recitals, taking up the compositions of both the well known and less familiar writers. Mr. Lautz is in addition a careful teacher, and comes to Toronto with the highest testimonials from Darmstadt and other European centres.

Miss Frances Morris has returned from abroad and is already resuming her teaching. Some notes concerning her trip will be found in a future issue of the Bi-Monthly.

The Conservatory School of Expression re-opened for the winter term on January 3rd. The first recital of the School, announced for January 11th, consists of the presentation of a programme of "Ballads, Ancient and Modern." This recital should prove attractive popularly as well as to those interested in this phase of literature. During the progress of the winter term, it is planned to present the students of the expression and Dramatic departments in several recitals.

Home and Foreign Notes

The first four London Symphony concerts under Richter present programs of such great interest that it is hard to imagine how the standard can be kept up for so long a series. For example, the first concert includes Beethoven's Pastoral, Wagner's Vorspiel to the Meistersinger, Strauss' Don Juan, Brahms' D minor Piano Concerto, and Elgar's new Concert Allegro (Fanny Davies, soloist).

The London trio, Simonetti and Woodhouse and Amina Goodwin, will give a series of six concerts at the Aeolian Hall, during which they will play all the Beethoven trios (with the exception of Op. 11) in chronological order.

David Bispham is on the point of producing Liza Lehmann's opera The Vicar of Wakefield for a few weeks in the provinces, and then in London. Mr. Bispham, of course, will fill the title-rôle.

Alexander Petschnikoff, the Russian violinist, accompanied by Mme. Petschnikoff, have arrived from Europe. Petschnikoff comes fresh from Berlin triumphs.

There is said to be only one man in Ricordi's publishing office in Milan who has mastered the art of deciphering Puccini's scores.

According to the latest announcement, Paderewski will not appear in the United States this season.

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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Spokane is to have a symphony orchestra, under the direction of Hans Dressel, recently of Detroit, Mich., who will make his home there in the future. Mr. Dressel says: "We have plenty of violins in Spokane, but expect some difficulty in securing viola and double bass players. It is my intention to limit the orchestra to stringed instruments at first, with the exception of a flute player. Then, as we progress, we can secure wind instruments from among the professional players in the city."

Eugen d'Albert, the pianist-composer, will give a series of five historical concerts in Berlin this winter, the subjects of which are as follows: "The Period from Couperin to Mozart"; "Beethoven—seven sonatas"; "The Romanticists — Schubert, Weber, Mendelssohn, Schumann"; "Chopin and Liszt," and "The Period comprising Masters altogether Modern, from Brahms to Tausig."

The Christmas carol originated in medieval France, where it was cultivated with so much enthusiasm that it soon spread to other countries—Germany, Holland, Italy, England.

The Christmas number of the Strand Magazine had an illustrated article on "Choral Societies." Special reference is made to Dr. Henry Coward, who conducts the Sheffield Musical Union, the Leeds Choral Union, the Huddersfield Festival Society, the Newcastle

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and Gateshead Choral Society, the Barnsley St. Cecilia Society, and the Sheffield Orchestra. The January number has also an article from Mark Hambourg.

Imitation is said to be a form of flattery. A new music-drama at Antwerp is called "The Rhine-dwarfs," while a new "Hiawatha" is the name of an orchestral Suite lately produced in Utrecht.

Miss Smyth, an eminent English composer, has recently brought out a new opera at the Nenes Theater in Leipzig.

Herr Felix Weingartner has just published a work "On Conducting," and another on "The Symphony Writers since Beethoven."

A recent publication bears the title of "The Music of Tomorrow," issued by John Lane.

Sunday concerts are taking place at the Queen's Hall, the Albert Hall, and under the Sunday League at nearly a score of other centres in London.

The People's Choral Union of New York City, which was founded by Dr. Frank Damrosch fourteen years ago, has established a new singing class on the upper East Side. The sessions of the new class, which Dr. Damrosch opened personally not long ago, will be held on Sunday afternoons

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Miss May Stockwell has been appointed soprano soloist of Walmer Road Baptist Church and a member of the Quartette choir there leading the service of praise.

STEWART — MARTIN. — On Wednesday, October 31st, the marriage of Miss Nellie Louise Martin, youngest daughter of the late George Martin, and Dr. Alexander Porter Stewart, of Rembrandt, Iowa, was solemnized at the residence of the bride's mother, "Prospect Hill," Port Dover. The ceremony took place at 3 o'clock p.m., the Rev. R. Herbert, of St. Paul's Church, officiating. The bride was given away by her brother, Mr. J. S. Martin, B.A., and was attended by her sister, Miss Lena Martin, A.T.C.M., of Owen Sound. Only the immediate relatives and friends were present. The presents were numerous and costly, among them being a beautiful onyx clock, the gift of St. Paul's Church choir, of which the bride was a member, and a handsome Heintzman & Co. piano, the gift of her brothers. After the honeymoon, the young couple will reside in Rembrandt, Iowa. Miss Martin was an undergraduate in the piano department, and had taught successfully for several years in her native town of Port Dover. She is a sister of Miss Lena Martin, who graduated in the pianoforte artists' course last June and now teaching in Owen Sound.

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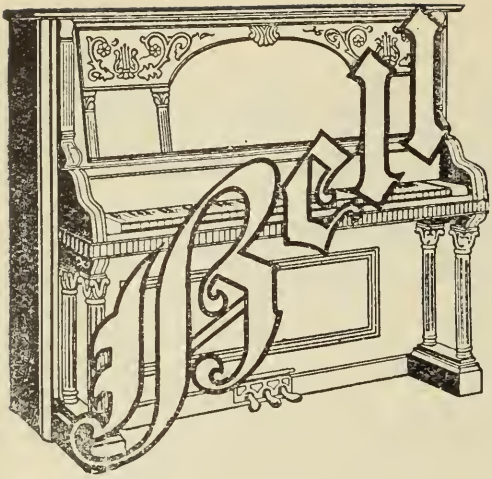

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Born in March

GOTTFRIED Weber, Chopin, John Thomas, Ebenezer Prout, G. A. Macfarren, Francois Planté, Charles Salaman, Bendel, Lindley, Oberthur, Gungl, Jaell, Massé, E. Lloyd, Alard, Lamperti, Manns, C. P. Emanuel Bach, Johann and Eduard Strauss, Durante, Dibdin, Manuel Garcia, Rheinberger, J. S. Bach, Kalliwoda, Carl Rosa, Taubert, Malibran, Fetis, Ludvig Straus, Elvey, Sir John Hawkins, and Joseph Hadyn.

Of creative musicians, the names of John Sebastian Bach, Joseph Hadyn and Frederic Chopin doubtless stand out from their associates, but it is at times equally interesting and profitable to linger over the less celebrated and familiar names. Of such, Carl Philipp Emanuel Bach is perhaps the most important; he said of himself—"I was obliged to strike out a little path of my own, or people would never have been aware of my existence." Of this "little path" Dr. Crotch in turn has remarked: "Carl Philipp Emanuel Bach could write in a style worthy even of Sebastian Bach, but is more remarkable for being the father of modern music, to whom Hadyn acknowledged himself more indebted than to any other composer." He was born at Weimar in 1714, died in 1788, and was the third son of the great Sebastian Bach.

BORN IN APRIL

Lachner, Prudent, Zingarelli, Richter, Spohr, Fioravante, Volkmann, Burney, Dragonetti, Rubini, Leonard, Tosti, Boucher, Lanner, Hallé, Tartini, Félicien David, Sterndale Bennett, Lassen, Randegger, Staudigl, Ludvig Berger, Von Suppé, Gumbert, Jullien, Padre Martini, Tschaikowsky, Niedermeyer, Flotow.

Comparatively deficient in great names, this month furnishes several belonging to richly endowed musicians — Sterndale Bennett, Louis Spohr, and Tschaikowsky among composers; Jullien, Richter and Charles Hallé among conductors, Tartini, Boucher and Leonard among violinists, while the venerable Padre Martini, Berger, the teacher of Mendelssohn, and Dr. Burney, are distinguished alike for their learning and for the catholicity of their culture.

THE TORONTO STRING QUARTET

A New Theory of Music

ON Saturday, Dec. 1st, in the Conservatory Music Hall, Toronto, there was delivered under the auspices of the Clef Club a lecture of singular significance in the development of the art of music.

The lecturer, Dr. J. Humfrey Anger, a graduate in music of Oxford University, and principal of the Theoretical department of the Toronto Conservatory of Music, is a specialist in a field of mental activity the mere nature of which is but vaguely comprehended by many people who may fairly lay claim to education and culture. In fact, until a few years ago, when the musical institutions of this city began to make the study of musical theory compulsory with all candidates for their examinations in piano, organ, voice, and other practical departments, the possessors of even a moderate knowledge of this subject were almost as rare in Canada as the proverbial blue diamond.

The value of this subject in the educational scheme is more widely recognized among our neighbors across the border, several of their universities having included it in their curriculum for the regular arts degree. Dr. Anger possesses the distinction of being the only person in Canada whose time is exclusively occupied in the teaching of musical theory, in which work he has now been engaged for a dozen years or more.

Musical theory may be defined as a formulated series of rules for musical composition, deducted from the works of the great composers. And, as music, like all other arts, is in a condition of continuous development, the theoretical explanation of the art must undergo a corresponding continuous modification. In the words of one writer, "The inspired composer goes first, and invents new effects; it is the business of the theorist to follow modestly behind, and make his rules conform to the practice of the master."

Dr. Anger through his lecture made an important contribution to the history of the art ; for, upon the ground that preceding explanations failed to explain, and that all the harmonic effects of the great composers should be capable of explicit solution, he has offered to the world of music a new theory, The Modern Enharmonic Scale—such was the title of his lecture—as the basis of the chromatic element in music.

Probably the greatest theory that has hitherto been promulgated in the science of harmony is that known among musicians as the Day theory, so-called because invented by Alfred Day, who died in 1849. This theory found a strong advocate in Sir George McFarren, the late principal of the Royal Academy, and when he died his mantle fell upon Dr. Ebenezer Prout, B.A., professor of music in Dublin University, one of the most eminent of living musical theorists, and the greatest exponent of the Day theory.

Modern composers, such as Wagner, Grieg, Dvorak, and Brahms, have ventured upon many novel and daring effects in the harmonic structures, and the chief objection to the Day theory lies in the fact that it cannot offer a better explanation of some of these effects than the assertion that the composers have used a "false notation" in the chords introduced.

But the Day theory is the only one which has attempted at all to furnish an explanatory system for the new chromatic material of modern creators—the German, French, and English text-books which take exception to this theory merely admit the existence of such material without attempting to trace all of it to its source—and the Day theory is inadequate for the task. Dr. Anger is therefore the first theorist to present a complete elucidation of all music through a logical plan which does not contain in its philosophy any humiliating admissions that it can find no better explanation of certain modern chords than the puerile one that the great composers were guilty of an error—technically termed false notation—in the writing of them.

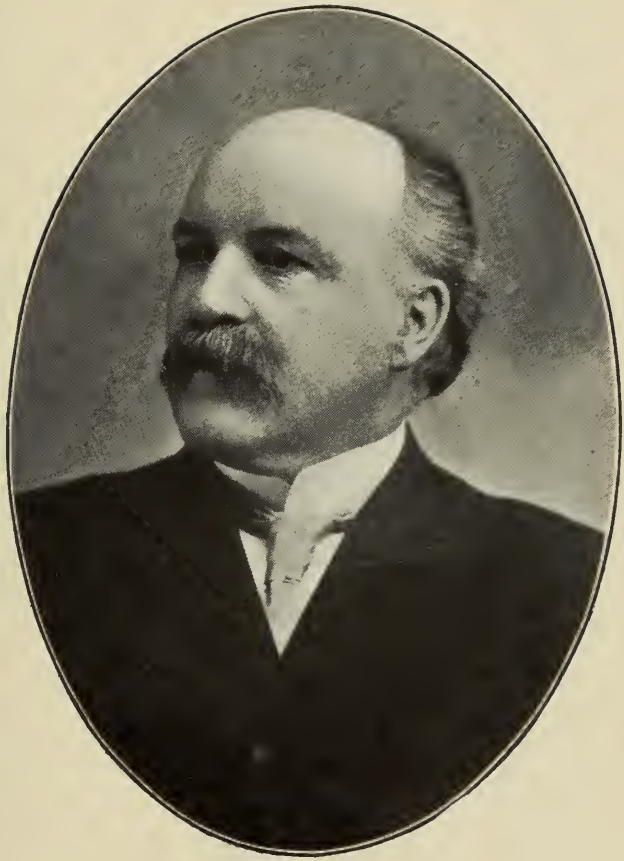
The result of Dr. Anger's researches will shortly be published in the musical press, and will certainly command close examination from all thoughtful musicians throughout the world. Edmund Hardy.

Mr. A. T. Cringan

MR. Cringan's first musical experiences date from the time when as a boy of nine he attended rehearsals of the local choral societies in his native town of Carluke, near Lanark, North Britain, a portion of the Empire usually designated by the initials N. B., and which some people might perhaps take to mean New Brunswick if they were not otherwise informed. At ten years of age the talented boy joined the choir of the United Presbyterian Church at Carluke and remained with it for eleven years. The precentor was a fine type of musical and aesthetic genius, and not content with the work put into the choir, also undertook high-class cantatas and occasionally oratorio, notably the "Messiah" and other standard works. The influence which this fine trainer of voices, Mr. James Rennie, had upon his pupils is best proved by the fact that of the original Carluke choir, no less than eight members now hold responsible positions as choirmasters in various parts of the world. At twenty years of age Mr. Cringan became choirmaster of Bloomgate U. P. Church, Lanark, holding this post with conspicuous success for four years, but still part of this time was claimed by business, and it was not until after meeting with Mr. J. S. Curwen, so long associated with the system known as Tonic-Sol-fa, that Mr. Cringan seriously devoted himself to the pursuit of music. Going up to London he attended classes there, won the "Glover" scholarship, studied privately with Emil Behnke, the great authority on vocal physiology, and in the year 1885 resolved to try his fortunes in Canada, coming directly to the city of Toronto, which had been des-

cribed to him as "the educational centre of the Dominion." Henceforth Mr. Cringan's career simply keeps pace with the progress of Toronto. He has long been looked on as the authority on Tonic Sol-fa in this country, and whatever may be the opinion among musicians as to the peculiar attributes of this system, it is clear that a knowledge of it as applied to the more generally known staff notation makes the teacher or singer just so much more the all-round and well-equipped professional. Mr. Cringan has been also largely and directly instrumental in improving the standard of singing in the schools of this province where his name must be a household word, especially as in recent years he has devoted much time to the training of teachers, who go forth from his inspiring and stimulating classes to many distant country towns and villages, where in their turn they are to impart the lessons in sight-reading, ear test and appreciation of what is good and worth while in music to those awaiting them.

As a conductor Mr. Cringan's resonant voice and his good-humored and pleasing address contribute to the success with which he can handle large bodies of voices; two thousand, three thousand, and on one occasion—the arrival of the Duke and Duchess of York—six thousand, and in the open air! To each man his métier, and it seemed as if Mr. Cringan had found his career and asked nothing more, when an interesting development took place about the year 1900 in the form of several lectures delivered and papers read upon the new and highly important subject of "Indian Music." This work entailed much patient and somewhat exacting study. Two or three visits to the Iroquois Reserves were paid at the request of the department of Education in the days of the Hon. G. W. Ross, and the result was embodied in the different lectures alluded to. Mr. Curwen read one of these papers before the Imperial Institute, London, England, which was extremely well received, with Mr. Fuller-Maitland in the chair, and other musicians of equal prominence among the audience,



MR. A. T. CRINGAN

and the following extract will serve to give an idea of the interesting matter provided by Mr. Cringan.

"The attempt to represent such melodies through the medium of modern musical notation has been attended with a certain amount of difficulty. In most cases the tonality was somewhat uncertain on account of the numerous grace-notes by which the melodies were ornamented. In addition to this, rhythmic accent can scarcely be said to exist in the melodies as sung by a native performer. Some of the songs are sung to the accompaniment of a rattle made from the complete shell of a turtle in which a number of cherry stones or grains of Indian corn are enclosed and, strange as the effect may seem to musical ears, this rhythmic accompaniment has absolutely no connection with the rhythm of the melody. The rate of movement in the melody may be accelerated or retarded but that of the accompaniment remains constant throughout. These conditions made it exceedingly difficult to determine the nature of the rhythm until it had been repeated several times. However, Ka-nis-han-don, who sang the melodies for me was very patient and obliging, and seemed to be determined that nothing should be lacking on his part which would assist in securing a correct notation of his native melodies.

"The general impression conveyed by the various melodies is that they are based on the Pentatonic Scale employed by the ancient Chinese, Japanese, Hindoos and Celts. As its name implies, this scale consists of five tones only. It may be represented by the black keys of the pianoforte, from which it will be observed that the fourth and seventh tones of the modern diatonic major scales are absent. Mr. J. Muir Wood of Glasgow has drawn attention to the fact that this scale may be played on any purely diatonic instrument at three different pitches by commencing on C., F. or G. This fact has been used in explanation of the employment of the pentatonic scale in all of the ancient Scottish folk-songs which remain unaffected by modern influence. The Iroquois Indians

sometimes employ a very primitive instrument resembling the ancient flute-a-bec which produces only the tones of the diatonic scale. It is made of two pieces of wood hollowed throughout their entire length and bound together in the form of a cylindrical tube by means of cords. The opening at the upper end is much smaller than that of the lower, being about one-fourth of an inch in diameter. The tone is produced by blowing into the upper end, the stream of air being projected upon the thin wedge-shaped edge of an opening about three inches from the upper end, as in the organ pipe or the well-known penny whistle."

In conclusion, Mr. Cringan enjoys a high and well-deserved reputation as a teacher of singing and successful trainer of those desirous of becoming teachers themselves, and he is to-day one of the most popular members of the Conservatory staff.

Lecture on "Programme Music"

Mr. J. W. F. Harrison

ON Saturday evening, March 2nd, a lecture, with illustrations, was given in the Music Hall by Mr. Harrison, the well-known organist of St. Simon's Church. The lecturer stated on opening that each art had its own domain where it is supreme ; also, a boundary over which it often goes. The primary function of music was beauty of sound and rhythm, and the borderland of music is description. In the early days of music formal beauty was its chief characteristic, but since Beethoven's time the poetic element entered in. The lecturer then touched on the "Absolute and Poetic" controversy of past years, quoting at length from Hanslick and Franz Hueffer. Robert Schumann was also mentioned as a prominent exponent of the poetic or romantic school of music, and the effect of outside influences on the composers was emphasized especially

in the case of Chopin and Beethoven. Many devices have been used by composers to aid in creating descriptive effects, such as various analogies in the direction of speed or movement, rhythm, outré or peculiar dissonances, uncommon chords, etc. The lecturer successfully demonstrated that music is not an imitative art, and contended that all descriptive or "programme music" depending on imitation of outside objects is artistically wrong and usually unsuccessful. However, instances of correct and pleasing use of certain imitative effects by the great composers exist, such as the "Hailstone Chorus" and Mendelssohn's "Midsummer Night's Dream" overture. There also existed differing phases of humorous music. Beethoven frequently displayed a conspicuous tendency in this direction, notably in the 6th or "Pastoral" Symphony, and by some critics the Scherzo of the Ninth can lay claim to a kind of strident, forcible humor. The "Funeral March of a Marionette" by Charles Gounod was another instance.

The lecturer concluded by expressing the opinion that although much fine work has been done by great composers in the nature of "Descriptive Music," the greatest of all schools or forms of composition is the music which is more intangible or even vague in general character and can be interpreted variously by receptive minds. The glorious and uplifting art of music is one that should not be tied down or confined to any one meaning, but rather, that should be all things to all men. The lecturer was ably assisted by several of his piano and organ pupils in the following illustrations of a very interesting paper :

(a) Chopin (Piano) ..... 6th and 15th Preludes, Op. 28
(b) Beethoven (Piano) Sonata,D Minor, Op. 31, Allegro
Miss Helena Mitchell, A.T.C.M.

(a) Mendelssohn (Piano)..... .... "Rivulet"
(b) Scarlatti (Piano) .... Capriccio
Miss Helena Mitchell, A.T.C.M.

Gounod (Organ) ..... Funeral March of a Marionette
Mr. A. E. Redsell

Saint-Saens (Piano Duet).....Le Rouet d'Omphale
Miss M. Mason and Miss L. Crosby

Beethoven (Piano Duet)..... .....Scherzo and Allegro
(From 6th "Pastoral" Symphony)
Miss L. Crosby and Miss M. Mason

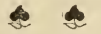
The second lecture of the series will be given by Mr. A. T. Cringan, on Monday evening, March 25th. Subject, "Music of the North American Indians."

Rubinstein on the "Ninth Symphony"

I DO not either share the opinion that the use of the vocal in the last movement of the Ninth Symphony was a desire on his part for a culmination of the musical expression in a technical sense for the Symphony in general—but, on the contrary, that after the 'unutterable' of the first three movements he intended to have something utterable, hence the last movement, with addition of the vocal. I do not believe that this last movement is intended as the Ode to Joy, but the Ode to Freedom. It is said that Schiller was moved by the censure he received, to write Freude instead of Freiheit (joy instead of freedom) and that Beethoven knew this. Joy is not acquired, it comes, and it is there; but freedom must be won—hence the theme begins pianissimo in the Bassi, goes through many variations—and Freedom, too, is a very serious thing, hence also the earnest character of the theme. "Seid unschlungen Millionen" ("Be embraced, ye millions") is also not reconcilable with Joy, since joy is of a more individual character and cannot embrace all mankind—and in the same way, many other things." This paragraph, taken from a rather celebrated little book, "A Conversation on Music," by Anton Rubinstein, contains several candid and occasionally puzzling and paradoxical statements. How else to describe the following?

"There is really too much music nowadays. It is certainly desirable that the masses learn to know the master works of art, hear them and come to hear them, bringing with them some understanding for them ; for this it is necessary to found Garden and Popular Concerts, etc., to found Music Schools, Choral Societies, Philharmonic Societies, Symphony Concerts, and so on ; but, on the other hand, Music demands, I feel, a consecration, a cult, in a temple to which only the initiated have entrance ; she requires that she be the chosen of the elect, to hold some mystery in herself and for the outer world. I would not like, for example, to hear the Ninth Symphony, or the last String Quartet, or the last Pianoforte Sonatas by Beethoven in a Garden—or Popular Concert—and not at all for fear that it would not be understood but for fear it might perhaps be understood !"

What would this archcritic have said of the production in a North American town not only of the incomparable Ninth Symphony, but of the wondrous music-drama, "Parsifal," interpreted by English-speaking artists and received for the most part with genuine appreciation ! The progress of the art has indeed made great strides since the little book was written in which appears much that is true, more that is original and interesting, with occasional statements that are at least doubtful.



Impressions of the Northwest

BEING fortunate enough to find Mr. J. D. A. Tripp in an interval of leisure, ten minutes or so briefly slipped away in the handsomely-appointed studio overlooking Queen's Park, while the conversation turned on certain features of that great western country the artist has recently returned from.

Mr. Tripp was extremely kind in giving the writer a few impressions brought home to him during his very successful tournée, and friends of the artist will

no doubt enjoy hearing the following resumé. Being asked as to the general aspect of the West and the westerner, Mr. Tripp smilingly replied : "The West is indeed a grand heritage but one which has to be visited to be appreciated. The untravelled easterner too often knows nothing of those broad domains except that they grow great crops and that it is very cold in winter. Now these are doubtless essential facts, but they do not cover the ground. Wherever we meet with such a cosmopolitan gathering of people as we find inhabiting the great West, we shall also find varieties of thought, of education, of ideals. It would be the greatest possible mistake to assume that because this section of the Dominion is busily engaged in building up the commercial and agricultural future of their province, it therefore is absorbed to the exclusion of art, letters, or manners. The very contrary is the case. Given a few years more with the necessary solidification of business matters now before this strenuous people, they will next address themselves to the perfecting of matters other than industrial and utilitarian. We may yet see great singers, great writers, great educational and artistic institutions spring out of the West, because enthusiasm is their's, plenty is their's, and because Youth is their's."

"You found the audiences warm and enthusiastic, of course. Can you or will you undertake to say what kind of music they seemed to prefer ?"

"Most unhesitatingly I can affirm, the best. That goes through everything ; they always want the best. Nothing is too good for the West, and indeed you must be careful not to give them anything else. In a year and a half I noticed wonderful progress in the stores ; really splendid emporiums of every kind have recently sprung up, and "up to date" is the motto in every line of business. As for the audiences, they are for the most part made up of people who in their earlier lives have had opportunities of hearing and seeing the very best and consequently are most appreciative and sympathetic."

"What outside signs did you encounter, may one ask, of local musical culture ?"

"Such as clubs and societies ? The larger cities are well supplied and in Calgary there is a particularly good Choral society. But it is chiefly in the spirit of the people that one may notice the eager apprenticeship to matters of art ; everyone is anxious to hear, to be enlightened, and this it is that makes even a short duration in this wonderful country so delightful. The one great drawback is, of course, the long distances from one point to another, but that is yearly diminishing and will tend to disappear altogether as the population increases."

"The climate ?"

"Ah, yes, the climate. Well, of course—that has its drawbacks ; but, again, were the towns and cities nearer together much of the discomfort would be mitigated. Trains were certainly late, but it has been an unusual winter. One baggage car with all our advertising matter for Regina was burned, but nevertheless with one day's advertising we had a good house after a little necessary 'hustling.' "

The late winter sunset was shining into the studio as the interview concluded, and Mr. Tripp, again pleasantly smiling, remarked with a certain note of conviction in his voice, "Of one thing I am satisfied. The West only wants those people who are in earnest about their lives. Whether they are farmers, or miners, or storekeepers, or preachers, or musicians—this must be stated of them, that they are willing to work and to work hard for what the West has to offer them. No cumberers of the ground will be tolerated there."

And Emerson's line came into the memory. "Hitch your wagon to a star." No matter that it is just a wagon and not a landau or a barouche or a balloon or an airship. Even if it is only a wagon, hitch it—to a Star. That would seem to be a good motto for the golden West of which Mr. Tripp has so kindly told us.

How Not to Play Chopin

A GREAT many delusions are abroad in the land concerning the performance of Chopin's works, and to correct some of them is the object of the following remarks :

Do not begin by assuming that Chopin was the ladylike, delicate, insipid creature he was at one time painted ; on the contrary, a careful study of the best biographies displays him in a very different light. The real Chopin was fastidious, it is true, since in him were combined the conflicting personalities of gentleman and artist, but probably not more so than R. L. Stevenson. Both were physically weak, but not on that account less virile mentally. Chopin was often austere, at times delivering himself ironically and usually with dignity ; he could also rebuke, command, or be silent with that silence which is not surliness. Therefore, do not refuse to call most of his music masculine in the correct sense of the word, and dispense with the idea that a dreamy, incoherent, ultra fervid style is that best suited to him. Do not look too much for poetry in his works ; as a matter of fact, the most important pieces are innocent of titles and are just Scherzos, Impromptus, Etudes and the like. Schumann is the more poetic composer.

It was a noble and characteristic reticence which named those stormy pieces just Preludes—but Preludes to what ? That is not our business. Do not always break the time. Tempo rubato, it is true, enters into the traditional method of rendering Chopin, but there are many pages which call for straightforward, honest playing. Do not confuse a Mazurka in Polish measure with a noble hymn in massive chords, such as the Prelude in C Minor. Do not drag the time, nor keep both pedals down, nor bend over the keys in an effort to realize the suffering, imaginary or real, of the composer. He had much to endure, yet he did not carry his heart upon his sleeve in life, and he seldom

whines or pities himself in his music. What he does display, however, is perhaps more difficult to convey ; a fierceness, one might say a temper, a sudden uncontrollable declamatory force which, if interpreted at all, must be without ostentation. "Joyless" was Schumann's estimate of one phase of the Sonata in B minor, and if you can suggest this condition of being "without joy," it is well, but if this be too subtle for your powers, do not put in its place those affectations, airs and graces which some players deem as inseparable from a true interpretation. Do not refuse to Chopin what you would fearlessly give to Beethoven, and that is—a rational, accurate, technically correct rendering, free from extremes of lassitude or emotional excitement, keeping sentiment as far as possible from sentimentalism, and, respecting those shades of feeling, those moods, tempestuous, bitter, affectionate, rapturous, skeptical, which you so love in these beautiful works, indicate them as fully as you can according to the measure of temperament allotted to you. M. DePachmann is rightly considered the truest exponent of Chopin in our time, but even he is seldom at his best because he allows his "temperament" to rule him instead of seeking to control it. All authorities agree in giving to the author of the Ballades and Preludes a dignified repose of execution, weak only from physical causes, hence his dislike of playing before large or miscellaneous audiences and hence unfortunately the impression that he is best interpreted by women or by male pianists of a light and emotional genius. Do not refuse to see the gay, the martial, the soothing and the innocent side of these compositions as well as the gloomy one. Much of the melody is Italian in its gracious undulating structure, and there is considerable healthy optimism scattered throughout the pages, which display not merely a "melancholy Jaques" and not only a soul grievously afflicted, but also a bright, ardent, and hopeful spirit, naturally perhaps generous, amiable and serene, but undermined by sickness, pain and other adversities.

Amateur versus Connoisseur

RATHER too frequently in modern "Journalese" we meet with these terms used incorrectly; that is, the attributes of one are given to the other and vice versa, so that a certain amount of confusion is engendered, and the actual meaning of the words distorted. The amateur loves, the connoisseur knows—and herein lies a great difference. The amateur is a lover; he will therefore follow what he loves and he may not always love wisely, according to the custom of lovers. He can also love too well, for love often blinds the reason and he may make mistakes. So-and-so is not really the promising genius his friend the amateur believes him to be; such-and-such are not the brilliant and original compositions which the good patron is going to bring out for his young friend. The true amateur is an enthusiast. He claps loudly when he is pleased, he admits, even encourages encores. Occasionally he likes to be critical, but while his instincts may at times serve him well, his opinions do not greatly matter for the reason that he likes because he likes, without precisely knowing why. Still, the amateur is a great factor in the musical world and we cannot do without him. He promotes great enterprises, he manages great organizations, he serves on committees, he canvasses for subscriptions, he attends concerts and recitals, he sings in choruses, he plays in orchestras, and best of all—he takes lessons. When people say, as they occasionally will, that England is not a musical nation, they mean, we must charitably suppose, that she is not rich in great composers, great artists, singers, and so forth. As for amateurs, in no other country do they exist in such talented and remarkable numbers, a fact much appreciated by Mendelssohn, who on many occasions spoke and wrote with affection of their sympathy, discernment, and passionate admiration for himself.

Hail then to the amateur who makes it possible, often by self-sacrifice, patience and restraint, for the artist and composer to live, and without whose co-operation many a great work would have to be abandoned.

And the Connoisseur! Very different from his genial brother is the Man Who Knows. At concerts he sits afar off that he may get the "proper effect"; he has been seen and heard to talk to his neighbors through the performance should the latter prove a trifle dull; he rarely breaks forth into applause and of course he sternly interdicts encores. Poetry, enthusiasms, ecstacies, are not for him, at least not until he is certain that the thing is good. Then his mood changes, his countenance relaxes from its critical calm and like the epicure or gourmet in material dishes who rolls the delicious morsels upon his skilled and fastidious palate, he condescends from his high estate and begins to enjoy the musical feast set before him. He is the intellectual man or artificial product as opposed to the emotional or natural man—the amateur.

As a connoisseur his opinion is worth a good deal for he understands his subject, nor is he as cold as he seems. Research and meditation, scrutiny and the processes of reflection and selection have left their mark upon him, but he is really open to fresh impulses all the time, since experience has taught him that when the gods go, new gods appear, and it is part of his duty to welcome them and point them out.

On the whole, the Connoisseur too has his place. He writes essays, contributes monographs and learned articles to learned journals, he corrects the press, stimulates endeavor even if people are a little afraid of him and is a valued member of the artistic world. When the conjunction of amateur and connoisseur takes place—about as rare an occultation as that of Orion—there is produced the great critic of his time, in whose character and brain will be combined toleration and justice, penetration and sympathy, sentiment and common sense.

A March Letter

(CURIOSITIES OF MUSIC)

Hotel de L'Europe,
3rd March, 1861.

Dear Mr. Smith :

I have received your kind letter and feel much pleased that you commence to learn (though late) where your interest lies—however, let bygones pass away and let me see how much of your letter and profession of friendship you intend to carry out. You by now have learned that I am not the only difficult artist you have to deal with—on the contrary, you have never known me to be one atome behind in my duty and you can never say I have ever disappointed you. It is true you have thought proper to announce me to sing when you had no right, and afterwards when I have not done so you have thought proper to forget yourself as a gentleman ; but, however, all now is past.

I shall look upon Grisi with respect and admiration for the great position she has acquired, and you may be assured envy will be fare from my mind; if Madame Grisi wishes to sing my repertoire I shall not make any difficulties, as I respect allways her age and her great reputation, but I cannot give you the permission to announce me in second-rate rôles ; that, my dear Smith, I cannot do with all the friendship I have for you and Grisi. You must think what a step I would descend. I am willing to assist Madame Grisi wherever I can, and she shall be pleased with her young rival.

Since I have played in Italie and after the enormous success I have had, I am more confident than ever of my own power, and with every respect for Grisi and friendship for you, I must think at my own Position.

Good-bye, dear Mr. Smith, hoping we may continue better friends for the future.

Yours very truly,
Thérèse Tietjiens.

Savoyard Celebration Dinner

TO celebrate the revival of the Gilbert and Sullivan operas at the Savoy by Mrs. D'Oyly Carte, a dinner was recently given at the Hotel Cecil, the guest of the evening being Mr. W. S. Gilbert.

During the dinner selections from the Gilbert-Sullivan operas were played by the Meistersingers' Orchestra, under the direction of Mr. Norfolk Megone; and in the course of the evening some of the famous old songs were sung by the ladies and gentlemen whose names have been associated with them in the original production or in revivals of the operas.

In giving the health of "The King," the Chairman mentioned that his Majesty, when Prince of Wales, was a regular attendant at the performances of the Gilbert and Sullivan operas at the Savoy, and he added that in 1891 "The Gondoliers" was performed at Windsor Castle—the first theatrical entertainment given at Windsor Castle since the death of the Prince Consort.

The Chairman next proposed "Savoy Opera,"

Mr. W. S. Gilbert, who was loudly cheered on rising said that no composer and no author was ever blessed with a more zealous or more effective body of coadjutors than he; and during the 20 years that he had the absolute control of the stage management of the Savoy operas he never had a seriously angry word with any member of the company, principal or chorus. Death had sadly thinned their ranks. His old friend and invaluable co-worker, Arthur Sullivan, whose untimely death, in the fulness of his powers, extinguished the class of opera with which his name was so honourably identified, was a composer of the rarest genius, who, because he was a composer of the rarest genius, was as modest and as unassuming as a neophyte should be but seldom was. It was a source of sincere gratification to him to reflect that the rift that parted them for a time was completely bridged

over, and that, at the time of Sir Arthur Sullivan's lamented death, the most cordial relations existed between them both. When Sullivan and he began to collaborate, English comic opera had practically ceased to exist. Such musical entertainments as held the stage were adaptations of the plots of the operas of Offenbach, Audran, and Lecoq. The plots had generally been "Bowdlerized" out of intelligibility, and when they had not been subjected to this treatment they were frankly improper, whereas the ladies' dresses suggested that the management had gone on the principle of doing a little and doing it well. Sullivan and he set out with the determination to prove that these elements were not essential to the success of humorous opera. They resolved that their plots, however ridiculous, should be coherent; that their dialogue should be void of offence; that, on artistic principles, no man should play a woman's part and no woman a man's. Finally, they agreed that no lady of the company should be required to wear a dress that she could not wear with absolute propriety at a fancy ball. And he believed he might say that they proved their case. They were credited—or discredited—with one conspicuous failure, "Ruddigore", or the Witch's Curse. Well, it ran eight months, and, with the sale of the "libretto," put £7,000 into his pocket. It was a source of infinite pleasure to him to see so many old Savoyards present that night; and it was still more delightful to know that so many of them had prospered and were now, in the plenitude of their powers, earning salaries varying from that of an Under-Secretary of State to that of a Prime Minister.

Mr. Grossmith related some interesting reminiscences of his association with Mr. Gilbert, whom he had known, he said, longer than any of his brother and sister comrades. The 12 happiest years of his long professional career were spent under the banner of Gilbert and Sullivan. He felt sure every Savoyard present was proud of having been connected with that glorious combine—Gilbert, Sullivan, and Carte.

Conservatory Announcements and Events

THE May number of this magazine will be devoted to articles relating to the personality and genius of Richard Wagner. Dr. Vogt, Mr. R. S. Pigott and other members of the Faculty will contribute toward what we trust will prove an interesting issue and among the miscellaneous selections will appear a letter to the editor, now published for the first time, describing one of the celebrated soirées at "Wahnfried," the home of Frau Cosima Wagner. This special Wagner number will serve to show how widely the influence of the great master has spread, so that to-day the man in the street, to use an every day term, is familiar with the works which half a century ago were in many places reviled and misunderstood. Happily, creative art did not perish at the death of Wagner, for many fresh and beautiful works have appeared since that time, the year 1883, and the principles which he was never tired of elucidating still impress us with their truth and fundamental power; he lived, not to utter the whole of Art, as some of his more extravagant followers have preached, and then to disappear without leaving a grand heritage for those who came after, but he lived in order that the later Romantic School should be rescued from the shackles of mannerism which bound it.

Important recitals during January and February included Miss Lena Hayes' evening with her violin pupils, when a most exacting programme was very well given, and Mr. Douglas A. Paterson's production of two bright and amusing little comedies in which several pupils of the dramatic class of the School of Expression displayed capital knowledge of stagecraft and attracted a crowded house. Mr. Kirkpatrick, Principal of the School of Expression, directed a very interesting programme of readings, consisting of "Ballads, Ancient and Modern." Miss Heloise Keat-

ing's harp recital was well attended and created a most delightful and novel impression, Mrs. Russell Duncan and the Toronto String Quartet lending their most valuable aid. Miss Keating was also heard at an open meeting of the Woman's Musical Club on Feb. 28.

On Jan. 23rd the first concert of the Toronto String Quartet was well attended by a critical and appreciative audience in the Conservatory Music Hall, when quartets by Beethoven, Mendelssohn and Svendsen were performed by the accomplished artists, Mr. Frank E. Blachford, 1st violin, Mr. Roland Roberts, 2nd violin, Mr. Frank C. Smith, viola, and Mr. Fred Nicolai, violoncello, in a manner which drew forth the warmest and most enthusiastic applause. This strong organization, possessed of sound technique as well as musical feeling and the ability to interpret classical works, will be heard again on April 17th, and it is hoped that not one but many seasons may see the quartet still together and active, as the very first condition of good ensemble playing is that the performers shall become familiar with each other and by constant practice, learn to produce the true homogeneous tone associated with the best quartette-playing. In this connection, the visit of the Kneisel Quartet during the winter under the auspices of the Woman's Musical Club aroused much enthusiasm.

Toronto has possessed for years past, an abundance of orchestral material, both professional and amateur, which apparently has only been waiting for a permanent organization to arise that would arrange, coordinate and develop it into one strong and effective force. To supply this real want, the Toronto Conservatory Symphony Orchestra has been formed.

The name "Conservatory" Symphony Orchestra has been adopted for the reason that the inception of an orchestra on the present basis originated within the Conservatory, and that a very large measure of financial and other support has been accorded to it by the Conservatory Board of Directors and Faculty.

The orchestra will be under the conductorship of Mr. F. S. Welsman, a gentleman whose general musicianship is unquestioned, and whose special fitness for the position has already been demonstrated through the enthusiasm which he has succeeded in arousing among the members of the Orchestra and those who have been chiefly instrumental in promoting the undertaking. The first concert, for which subscriptions are now invited, will be given in Massey Hall, April 11th with an orchestral force of about fifty performers, all resident in Toronto and embracing many of our foremost orchestral players.

Mr. Henry J. Lautz gave his initial evening with German composers on Feb. 21st, and was well received. He was ably assisted by Mrs. Barton, for whom universal sympathy has been expressed since the sudden demise of her talented husband, Mr. Gerard Barton, late of Honolulu, and at the time of his death organist of St. Paul's Anglican Church, Bloor St. Mrs. Barton possesses a sympathetic and graceful bearing at the piano, and plays with a delicate but unerring touch. Mr. Lautz was heard to advantage and a proof of his popularity may be adduced from the fact that he sang thirteen songs in the German language. A slight want of climax was probably due to the arrangement of the songs, especially in the Beethoven section, for with the exception of "Adelaide," the great master was not at his best in song writing ; no doubt as the more modern composers are reached, this trifling defect will remedy itself. Talented pupils of Dr. Fisher and Dr. Vogt supplied solos, and the second recital will take place during the present month, presenting a Schubert, Schumann, and Franz programme.

A word to those who are zealous in arranging concerts, etc., may not be amiss, and it is respectfully tendered. That for the great majority of artists, pianists, violinists and singers, the platform may best be left in its native simplicity, that is to say, for the ordinary concert there is surely no necessity to in-

troduce carpets, Chippendale or Sheraton furniture, and an entire jungle of palms and poinsettia. We read occasionally that "the stage was converted into a handsome drawing-room," or that "the platform was transformed into a bower of beauty," but if the performers are professional artists of trained capacity, we submit that these village methods are a trifle unworthy.

A very successful Vocal Recital was held on February 28, by pupils of Dr. Albert Ham, when the following programme was presented :

Barnby (Part Song) ..... "Sweet and Low"
Miss M. Lewis, Miss M. Goggin, Mrs. Colin Campbell, Mr. G. M. Ross, Mr. Bartley Brown.

Albert Ham ..... (a) "A Good-bye"
Hildach .... (b) "Folk Song"
Miss Olive Belyea

Grieg .... (a) "With a Violet"
M. Lang .... (b) "An Irish Love Song"
Mr. Archie N. Taylor

R. Hahn ..... (a) "Si mes vers avaient des ailes"
Thome ..... (b) "A Love Sonnet"
Miss Muriel Goggin

Jensen .... "Old Heidelberg"
Mr. Bartley Brown

Sargeant ..... "Blow, blow thou winter wind"
Mr. Harty W. Morden

Leslie (Trio) .... "O Memory"
Miss M. Lewis, Mrs. Colin Campbell, Mr. G. W. Ross

Pinsuti ..... "The Bedouin Love Song"
Mr. H. B. Williams

Grieg .... (a) "Im Kahne"
Delbruck .... (b) "Tender Ties"
Miss Marion Lewis

Pinsuti .... "The Last Watch"
Mr. G. M. Ross

Gluck .... "Che Faro"

Home and Foreign Notes

The several concerts of the Mendelssohn Choir, their appearance in New York, and a banquet to Dr. Vogt, were epoch-making musical events during February. It is also necessary and pleasant to duly chronicle the performances of the National Chorus, assisted by a fine visiting orchestra, while the Schubert Choir and the People's Choral Union are to be strongly commended and encouraged.

The Ladies' Trio, with Mr. R. S. Pigott, recently filled important engagements out of town. Mr. Rechab Tandy gave a number of successful Song Recitals in the West. The month of April will witness several important concerts in the Conservatory Music Hall, notably that of the String Orchestra, conductress, Mrs. Drechsler-Adamson, and the second concert of the Toronto String Quartet.

The Melba concert for March 4th was no doubt cancelled shortly after first announcement as no more was heard of it. Madame Nordica, who journeyed to England early in the season by reason of a contract with Covent Garden, fell ill and was obliged not only to give up all idea of singing this season, but mended so slowly that she recrossed the Atlantic as soon as able to travel. Mrs. McLennan, who is giving such satisfaction with the Savage Co. in Puccini's "Madame Butterfly," is

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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very well known in Toronto; as Miss Flossie Easton she was a piano pupil of Mr. J. W. F. Harrison. While her voice is not a particularly high or strong one, she charms by her wonderful acting, which, for her slight physique, is quite unusual. Her husband, a native of Collingwood, is also a leading member of the Savage Co.

The first annual dinner of the New England Chapter, American Guild of Organists, took place February 1, at the Tuileries, Boston. About sixty representatives from Boston and other New England cities assembled. Prof. Horatio W. Parker, Musical Director of Yale University, was the guest of the Chapter, and gave a profound and far-reaching lecture on "The Lasting Qualities of Music." It was characterized by lofty thoughts, the finest artistic insight and rare scholarship. The results of his analyses were in part that Bach was the one Immortal, and that Melody in its polyphonic development was the chief factor making for survival. Beside the great benefit to be derived from this masterly paper, its vivacity and literary finish gave unceasing pleasure. All seemed to feel that the dinner had been one of the most notable occasions of the kind of recent years in Boston.

Mr. Oscar Beringer, who has several pupils in Canada, de-

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livered two lectures at the Royal Academy of Music, on Feb. 6 and 13, on "Fifty years' experience in pianoforte playing and teaching."

The autumn number of the Edinburgh Review contained a thoughtful article on "Modern Music," by Mr. W. H. Hadow, Fellow of Worcester College, Oxford, in which Max Reger, Sibelius, Brahms, and M. Claude Debussy are dealt with.

Tennyson's "Enoch Arden" has been set as a grand opera by a composer in Bucharest and produced there at the National Theatre. Also, the "Lotos-Eaters" has been made the subject of an orchestral tone-poem by a new Russian composer, whose name, unfortunately, is too long for the compositors to set up. It was only one syllable more, however, than the following name of a place in Wales where Mr. Caradog Roberts, a well-known local musician, was recently elevated to the degree of Mus. Bac. Oxon. The town in question is called Rhosllanerchrugog.

The Freiburg Municipal Theatre is considered by the citizens as almost as important an educational institution as the city schools. The municipality, therefore, each year contributes liberally towards its maintenance. Some of the actors are engaged as teachers of elocution in the elementary

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schools, and everything possible is done to encourage the children to take an interest in the masterpieces of dramatic literature. There is practically no religious prejudice against the local theatre, and Protestants, Roman Catholics, and Jews alike are among its most enthusiastic supporters.

Miss Edith J. Miller, at one time so well known in Winnipeg and Toronto, was one of the chief artists in Elgar's "Gerontius," given on Feb. 13 by the Royal Choral Society in the Albert Hall. Madame Sophie Menter is appearing again this season in London after an absence of several years, likewise Madame Teresa Carreno.

A very desirable feature of student endeavor in the Conservatory School of Expression is the Athenian Literary Club, a literary society conducted by the students and devoted to the different phases of literary and artistic effort. This year the members of the Athenian Club, with thoughtfulness for future students, laid the foundations of a library.

The St. Simon's Sunday-school orchestra is now diligently engaged in practising twice a week under Dr. Staples; accompanist, Miss Belle Harrison. The orchestra numbers twenty-five, including twelve violins, two cellos, one double bass, two flutes, two clarionets and two trombones.

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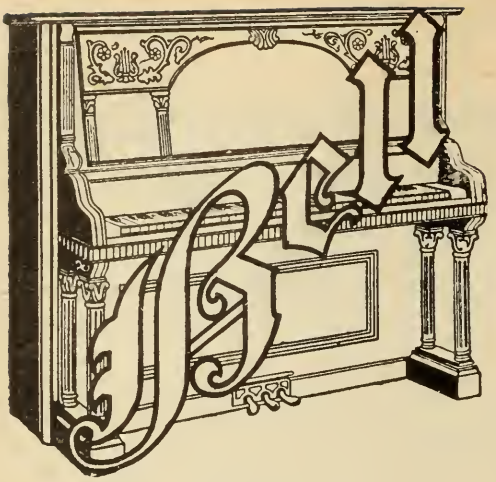

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Born in May

Michael von Glinka, Cristofori, Helmore, Brahms, Garrett, Parepa-Rosa, Paisiello, Pinsuti, Rouget de L'Isle, Sir George Smart, Dr. Arne, Henselt, Massenet, Sonntag, Arthur Sullivan, Adolf Marx, Balfe, Heller, Davidoff, Goldmark, Ravina, Eaton Faning, Richard Wagner, Fesca, Viotti, Joseph Wieniawski, Lwoff, Halevy, Raff, and Moscheles.

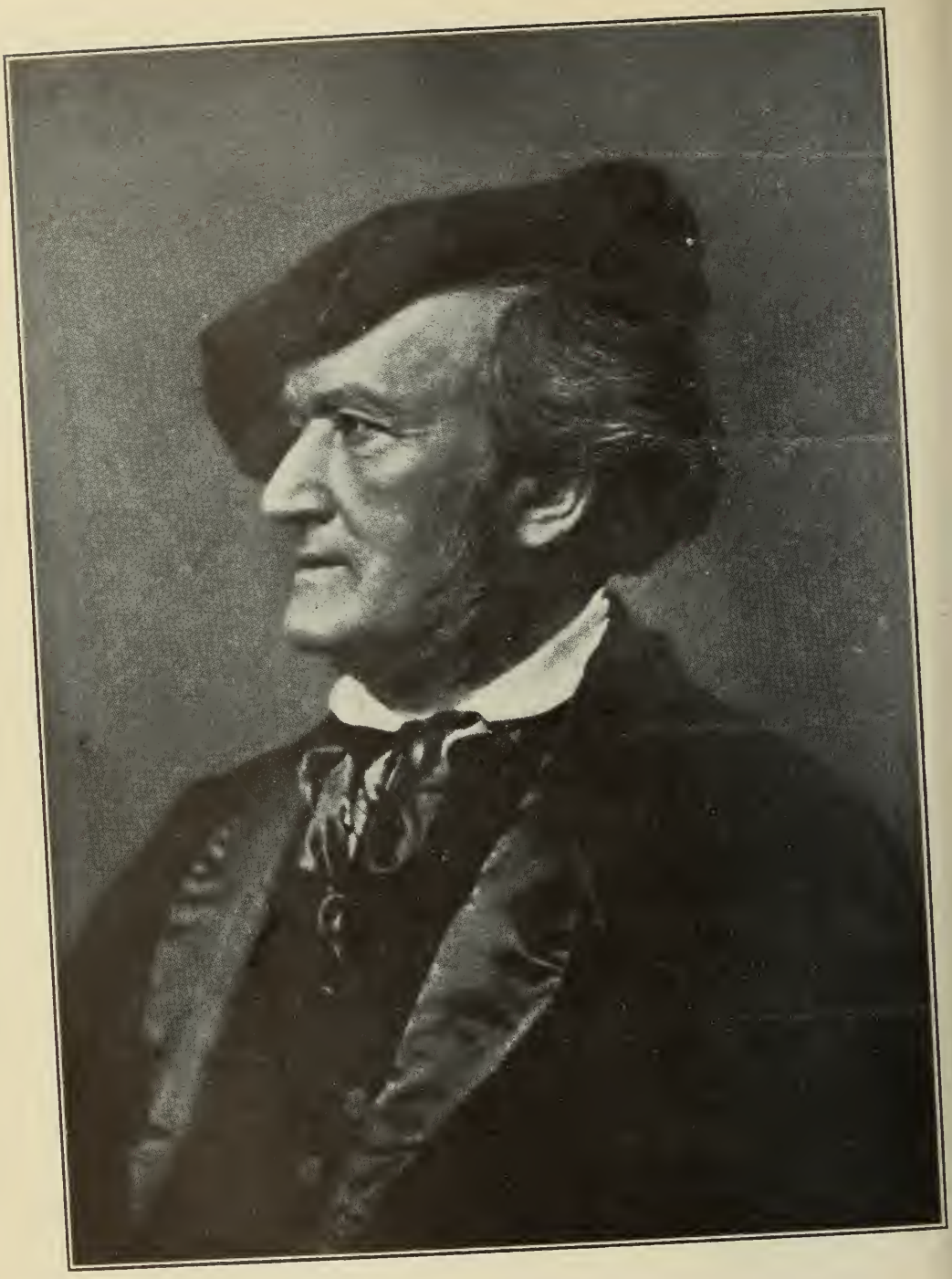
Among the minor names in the May galaxy of genius two composers are represented by a single work apiece ; Rouget de L'Isle being the author of the "Marseillaise," and Alexis Lwoff of the Russian National Anthem. Perhaps the name of Cristofori is hardly as familiar as it ought to be ; he was the Italian developer or inventor of the pianoforte and on that count can claim the first consideration of many thousands of students and lovers of music. A delightful writer in his way was Alexander Fesca whose songs and chamber compositions have a quality which seems to partake both of German and Italian colouring; he is still found on our programmes to-day as are also Raff and Henselt.

BORN IN JUNE

Habeneck, Nicolas Rubinstein, Lecocq, Sainton, Sir John Stainer, Servais, Schumann, Natalie Janotha, Nicolai, Clara Novello, Rimbault, Morlacchi, Lindsay Sloper, Abbe Vogler, Grieg, Gounod, Henry Leslie, Ferdinand David, Maria Milanollo, Curschmann, Gordigiani, Mehul, Reinecke, Farinelli, Hullah, Loschhorn, J. J. Rousseau, Franz, Joachim and Hervé.

Schumann, Grieg and Gounod appear as stars of the second but exceedingly bright and dazzling magnitude. Particularly has it been given to Edward Grieg to recreate music for us during the last twenty years, his violin and piano compositions being a veritable well of beauty which seems still fresh and beautiful.

Jean-Jacques Rousseau was not only a composer but a most versatile and extraordinary character ; novelist and romance-writer, engraver, bank cashier, lackey, secretary, valet de chambre, etc., etc. Very charming still is his celebrated "Air de Trois Notes."



RICHARD WAGNER
Born May 22nd, 1813

Wagner as a Master of Harmony

J. Humfrey Anger, Mus. Doc.

THE life of Richard Wagner comprises the greater part of the nineteenth century, the century in which the art of music reached its highest development. In the thirteenth year from the dawn of this century, Wagner was born, and in the seventeenth from its close he died. In 1824, the Choral symphony, the greatest of all symphonies, the crowning work of Ludwig von Beethoven, appeared ; fifty years (exactly) later, the stupendous Tetralogy, Der Ring des Nibelungen, the greatest of all operas, the crowning work of the dramatic poet-musician, Wagner, was composed.

The science of Harmony arose about the year 1600, about which period the modern diatonic scales were established. Prior to this date music was composed upon the basis of counterpoint. The free use of the dominant seventh at the hands of Monteverde (1567-1643) and his successors, effected a new style of composition ; and in the opera and oratorio, both of which arose about the end of the sixteenth century, modern music may be said to have had its birth. During the seventeenth century, the laws of harmony were gradually framed and confirmed, and before the middle of the next century Handel had composed the sublime and immortal oratorio the "Messiah", and J. S. Bach, had brought the art of counterpoint to its highest perfection in his skilful and majestic fugues. Within the next fifty years, Haydn established the symphony, and Mozart advanced the opera, both of which were perfected in the following century by, Beethoven and Wagner, respectively.

"The essential fundamental chords," says the author of the article 'Harmony' in Grove's Distionary, "are but few, and must remain so, but the combinations which can be made to represent them on the polyphonic principle are almost infinite. By the use of chromatic passing and preliminary notes, by retardations, and by simple chromatic alterations of the notes of chords according to their melodic significance, combinations are arrived at such as puzzled and do continue to puzzle theorists, who regard harmony as so many unchangeable lumps of chords which cannot be admitted in music unless fundamental bass can be found for them." It is this very feature, namely the use of auxiliary notes, both diatonic and chromatic, by which the works of Wagner are distinguished from those of his predecessors.

Three composers stand pre-eminently forward in the development of, the resources of harmony, namely, Bach, Beethoven and Wagner. In the works of Bach, harmony is adapted to the exigencies of counterpoint : the individual chords are, for the most part, the sum, as it were, of the independent parts. In the works of Beethoven, on the other hand, harmony is employed as the environment of melodic inspiration ; it is the dress, so to say, in which the tonal motives are clothed. Bach wrote chiefly on the principles of polyphony, that is to say, for many voices ; but Beethoven wrote chiefly on the principles of monophony, or for one voice, which was enriched by the addition of harmony. Wagner unites and extends these principles but instead of the ingenious and scientific theme of Bach, or the enchanting or soul-stirring strain of Beethoven, Wagner employs the significant Leit-motive, a feature of marked prominence in all his later works. Beethoven's sonatas and symphonies, and Bach's forty-eight preludes and fugues were his constant companions ; he was always ready to point out the beauties of these works and to support his assertions with quotations from them.

The innovations in harmony and melody peculiar to

Wagner are mainly due to the free use of chromatic auxiliary notes. He regarded the key from a broader standpoint than his predecessors ; chromatic chords, both concords and discords, which had hitherto been regarded as 'borrowed chords', through his influence are now regarded as part and parcel of the key. His complex chromatic and enharmonic progressions, however, are in almost every instance founded upon correct diatonic progressions. Wagner looked upon music as the handmaiden of poetry, his seemingly far-fetched modulations, therefore, were suggested by dramatic considerations, and the effect must be judged not from the instrumental standpoint alone, but also from the situation arising from the combined influence of poetry, the drama, and the art of music.

Richard Wagner and the Human Voice

Robert Stuart Pigott

O much has been written and said about Wagner's disregard of the limitations and possibilities of the human voice, and so little is generally known of what he himself said and wrote on the subject, that it gives me great pleasure to hold a brief for him. For years music masters and singers have been declaring that if one attempted Wagnerian roles he must bid good bye to "bel canto" forever. In proof of this they cited cases of performers who bawled or screamed their parts—and sad to say—most of those heard in Wagnerian parts did this. No one deplored this more than Wagner, but he blamed it to lack of training or to false training, for if it were true of German singers, it was equally true of Italian and French singers. That there was no school in Germany, Wagner realized after a short experience as conductor, and one of his fondest

ambitions was to found a genuine Music School, (see Vol. IV. of his prose works translated by Wm. Ashton Ellis—A Music School for Munich) where artists could have thorough and legitimate preparation for their work. That singing in his operas was fatal to tonal beauty, has been successfully refuted by the work of such artists as Klafsky—Lohse, Lilli Lehmann, Schumann-Heink, Gadski, Jean de Reszke and Nordica. Lehmann, after a most arduous career, with a repertoire embracing most of the great dramatic roles, and a Wagnerian experience which embraces every important role he ever wrote for a woman's voice, is to-day in as good vocal condition as Patti, whose repertoire of purely "bel canto" roles, can be counted on the fingers. Both Gadski and Nordica are equally at home in all schools, and during performance of a recital programme can range from a delicate Franz song to the thrilling cry of the Valkyrie without losing the essential beauty and purity of tone. It is therefore unnecessary to go further along this line.

As the most charitable of his critics blamed his lack of vocal knowledge for the havoc wrought, it may be well to let the accused speak for himself. All of the citations are taken from his collected prose works which can be had at the Toronto Public Library, and I sincerely hope that the reading of these paragraphs culled from the eight volumes, will induce serious music students and music lovers to investigate for themselves.

At every point he declares that the human voice is the noblest musical instrument, and deplores its degradation ; asking why it should be made to exhibit itself in meaningless feats of agility which can be better done, if needed, by a second rate flantist or violinist. In Vol. II, opera and drama, page 309, he pays the following tribute to voice :— * * * Whereas the vocal tone of speech, by the very play of its initial sounds is always coming-by another, an infinitely varied tint. It is this that makes the tone organ of the human voice the richest and completest, to wit, the most organically—conditional of them

all,"—With characteristic Teutonic thoroughness he begins at the beginning. In Vol. II., page 224, he says :—"Tone-speech is the beginning and end of Word-speech. * * * The primal organ of utterance of the inner-man, however, is Tone-speech, as the most spontaneous expression of the inner feeling stimulated from without. A mode of expression similar to that still proper to the beasts was in any case, alike the first employed by man. * * * In these vowels, if we think of them as stripped of their consonants, and picture to ourselves the manifold and vivid play of inner feelings, with all their ranges of joy and sorrow, as given out in them alone, we shall obtain an image of man's first emotional language ; a language in which the stirred and high strung feeling could certainly express itself—though nothing but a joinery of ringing tones, which altogether of itself must take the form of melody. Then follows an analysis of the growth of speech until "Poesis" is born. Then follows the gradual separation of gesture-speech, tone-speech and word speech, and the futile attempt to reunite them. In opera, gesture became Ballet, words merely pegs to hang tone upon. The composer tyrant is finally overthrown and subjugated by the virtuoso singer, whom Gluck vainly tried to overthrow. Singing lost all semblance of expression, technique ruled. Contests between vocalists and trumpeters for the long-endurance records were regarded as artistic achievements. Rubini was forgiven a multitude of faults because of his top notes taken "a petto", a most entertaining exhibition of brute force inasmuch as he fractured a bone in an effort to surpass himself. Against all this Wagner began his single-handed crusade. He wrote poems, composed the music, drilled the singers, and produced his own work. Space is too limited to give details which can be found in the first five volumes. The essay on "A Music School for Munich," and the eulogy of Ludwig Schnorr in Vol. IV. will be found interesting, particularly to vocal students. To one who has read Ffrangon Davies' "Singing of the Future" before

reading Wagner's essay, such a line as the following will be quite familiar : "A right development of song upon a groundwork of German speech is therefore the first task for us to put our shoulders to." In fact, Wagner was as far in advance of his times in his views on singing as in the production of great dramas. The following might be looked for in a page by Breare: "Now it has been almost amazing to me to find how quickly such a singer, with a little talent and good will can be freed of his senseless habits if I led him in all brevity to the essentials of his task. My compulsory simple plan was to make him really and distinctly speak in singing, whilst I brought the lines of musical curvature to his consciousness by getting him take in one breath, with perfectly even intonation the calmer, lengthier periods on which he formerly had expended a number of gushy respirations ; * * * For all that the German singer-actor (as I may call him) requires, besides recovery of his scandalously neglected naturalism in speaking as in singing, lies solely on the mental plane. (Actors and Singers, Vol. V., pages 203 and 204).

The greatest difficulty in writing this article has been to decide on what to leave out. I trust enough has been put in, however, to show that Wagner all through his career held the same ideas as are being taught to-day.—Good singing depends upon correct enunciation. This is not new.—The Italians before Wagner's time preached it, but in the XVIII century in their mad strife for virtuosity they lost, and from that day to this, they have not regained it. For years vocalization, not singing, has been taught. The larynx has been treated as if it were a refractory colt which must be broken to its task, or as Wagner says, Vol. II., page 309, "The human voice employed by our modern singers in imitation of the orchestral instrument with a total omission of the consonants, and retention of one solitary favoured vowel." His views can be summed up thus : Song should be an artistic expression of feeling, and the only master is Nature.

Wagner and His First Critics

A. S. Vogt, Mus. Doc.

Were one asked to name the three composers whose works have exercised the greatest influence on the development of music the answer would in most cases be, Bach, Beethoven and Wagner. Probably no composer, not even the brilliant Richard Strauss of our own time, was subjected to persecution and bitter criticism such as the great Bayreuth master suffered during the greater part of his life. It would seem superfluous at this period to comment on the superlative merit of Wagner's creative inspirations, but, in the light of more recent history a few extracts from some of the most virulent of the many critically unfavorable articles which appeared in the leading art centres of Europe in the sixties and seventies, might prove of interest to readers of the Bi-Monthly.

Truhn, in the "Berlin Figaro", in 1873, termed the "Song to the Evening Star," from Tannhausser "a cat serenade". Otto Lindner in the "Vossische Zeitung" said of the Overture to the Flying Dutchman that "it made one seasick to hear it". In 1870 the "Berliner Montags Zeitung" had the following squib: "The manager of the Royal Opera has issued this manifesto: Since capital punishment has been abolished no one is obliged to hear 'The Meistersinger', more than once." The "Berliner Echo," in 1876, writing of the "Niebelungen Ring", says: "Wagner, none of whose musical ideas are drawn from the depths of his nature, is a clever imitator of actual events; his music is like an educated monkey." The "Vienna Signale," 1864, says: "Since Wagner has found a solid basis in Munich for wholesale operatic performances, there is a feeling of security in Vienna, because no doubt, the next Wagner operas will explode in Munich."

These and many similar articles, not to mention Schumann's opinion of Wagner and Mendelssohn's

statement that the great Richard was only a talented dilettante will illustrate to what extent musical criticism has developed during the past half century and would also serve as a warning to those who are inclined to consign to oblivion the music of contemporary composers who strike out along new paths.

Wagner as a Litterateur

THE circumstances which attended Wagner's birth and early education, developed in him at various turning points in his career the literary, aesthetic and dramatic talents with which he was richly endowed as well as the musical ones. His first creative attempts were in versification, the drama, translation and arrangements rather than in the direction of composition. His natural mental activity was so great that in the midst of musical labours, political excitements, domestic and financial worries he found time to write at great length and with conviction and lucidity upon the matters so vital to his interests; the condition of music in Germany, the future of the opera, the science of singing, the management of theatres, etc., etc., while in Paris at the period of his deepest distress he contributed several pieces of prose fiction and numerous essays to a leading critical journal. Two of the former deserve to be better known than they are, being "The End of a German Musician in Paris", and the other, "A Pilgrimage to Beethoven". The latter little sketch has indeed an intense vein of humour in it, containing a forcible if caricatured presentation of the travelling Englishman of those days, and the personality of the great master is astonishingly true and vivid considering that Wagner never saw the creator of the "Ninth Symphony."

Wagner was in short a widely read, broadly educated musician with many ideas outside his compositions and if the assistance of Liszt had not been forthcoming and if, later, the influence of Ludvig of Bavaria had not stimulated his gifted protégé, there is reason to believe that even without the great operas, the name of Wagner would still have lived as a prolific writer on musical and dramatic topics. In this connection it is rather interesting to note the dates on which the various operas appeared.

1843.—The Flying Dutchman.
1845.—Tannhauser.
1850.—Lohengrin.
1865.—Tristan.
1868.—Die Meistersinger.
1869.—Das Rheingold.
1870.—Die Valkyrie.

The "Tristan" went through over forty-seven rehearsals from 1862 to 1865 and the "Rheingold" and "Valkyrie" came to public dress rehearsals in Munich, the former being much against the composer's will. "Aida" by Verdi appeared in 1872, since which date the influence of Wagner's mannerisms and innovations has been felt on all sides and exhibited no less in opera bouffe, piano and violin compositions, church music and modern songs than upon the grand or tragic operatic stage. Not only is this influence observed in the settings of most operas produced today but also in the libretti ; the new Italian School preferring the unrhymed, free and almost colloquial poetic prose to the old-fashioned rhymed "set pieces" or the stilted blank verse.

In conclusion, Wagner has left us nine stout octavo volumes containing his pamphlets, essays and letters, which are all well worth the perusal of every thoughtful musician. The essay on "Beethoven," the articles on "Der Freischutz" and the "Purpose of the Opera" are masterpieces of criticism, couched in eloquent impressive language, vigorous as Carlyle, whom in many respects the Bayreuth master strongly resembled.

The Conservatory Symphony Orchestra's Concert

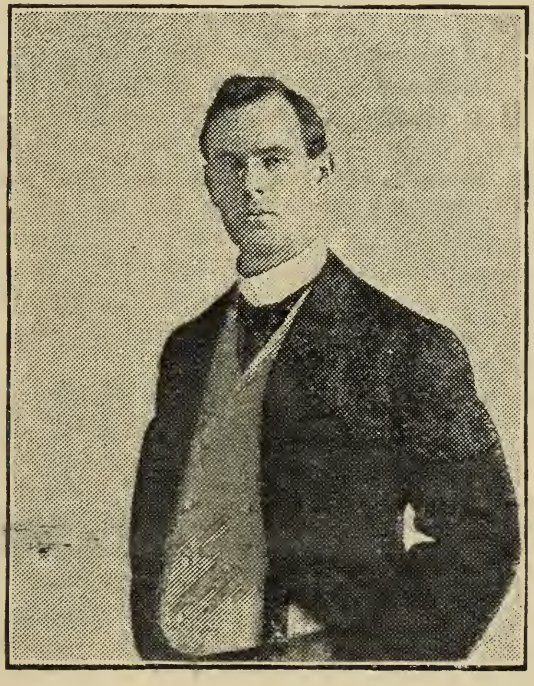
THE Board of Managers of the Toronto Conservatory of Music are to be congratulated on the success of the first concert of their newly-formed Conservatory Symphony Orchestra, which took place at Massey Hall on Thursday evening of last week before a large audience. The city has long been in need of a permanent orchestra, one in which the personnel would be rarely changed, and which would meet regularly for study under one conductor. The Conservatory with great enterprise undertook to assume the financial risk of organizing such an orchestra, an action that has elicited praise from all quarters. With great judgment they chose for conductor Mr. Frank Welsman, a young, earnest, and talented musician, a brilliant pianist, a good violinist, a sound theorist and a composer of much promise. The result of the concert fully justified the selection. Possessing the confidence and respect of the professional instrumentalists of the city, Mr. Welsman was able to rally around him fifty-one of the best orchestral players. The performance was so good, that it was more than encouraging ; it was inspiring to those of our music-lovers who, after years of fitful experiment, had come to the conclusion that a permanent orchestra for Toronto was a Utopian dream. The main improvements noticeable, as compared with past essays of local orchestras, was the unanimity of phrasing and bowing on the part of the strings, the compacted tone and unanimity of attack on the part of the brass and finally the comparative unity of the ensemble. The directing mind of Mr. Welsman was evidenced in these improvements, as well as his appreciation of what is musically fit and appropriate in the

rendering of the selections. The programme was wisely not too exacting. It included the first three movements of Beethoven's first symphony, a Spanish dance by Moszkowski, as arranged by Scharwenka, Mendelssohn's overture to "Ruy Blas," an entr'acte from Schubert's "Rosamunde" and Massenet's "Last Dream of the Virgin," for strings, all of which were excellently performed. One might specify the brilliant rendering of "Ruy Blas," and the delicate work of the strings in "The Last Dream of the Virgin," as also the elastic swing of the Spanish Dance, which was encored, calling forth in response Moszkowski's charming "Serenata." The orchestra had the valuable assistance of Mrs. H. W. Parker, soprano ; Mr. J. D. A. Tripp, pianist, and Mr. Blachford, violinist. Mrs. Parker, who had been absent from the concert room for some time owing to indisposition, won a triumph in the florid air, "Thou Brilliant Bird," from David's "Perle de Bresil," which she rendered with fine quality of voice and splendid precision, notwithstanding the exacting demands upon her technical resources. Mr. Blachford gave a performance of much distinction and taste in the first and second movements of the Max Bruch "Concerto in G. minor." The dignified style and expression with which the beautiful, slow movement was rendered can be specially noted. And further praise must be given to Mr. Welsman and his orchestra for the careful and sympathetic manner in which the accompaniment was played. Mr. Tripp contributed the Liszt Hungarian Rhapsodie with exceptional brilliancy and surety of execution, with beautiful quality of tone and well governed contrasts of tempo and power. He was evidently in his best playing mood, and, it is considered, surpassed all his former efforts. It is assuring to learn that the receipts of the concert quite balanced the expenditure, a satisfactory showing for the initial effort in the history of the orchestra.—Toronto "Saturday Night."

Mr. Frank S. Welsman

THE subject of this sketch very early betrayed his love of things musical. Before he could talk he was able to sing passages from the "Messiah," and at about the same period he was found harnessed to his father's violin playing "horse." He received his first music lessons from his brother on the cornet and later on became a creditable clarionet and horn player as well. Next, he turned his attention to the piano, and with the aid of an elementary instruction book taught himself to play the collection of easy pieces at his disposal. At the age of ten he spent a summer in England. There his playing attracted so much attention, although he had not yet had any piano instruction, that his parents were urged to send him to the Royal Academy. This suggested was not acted upon, but resulted in his beginning regular lessons on his return to Canada. A year or two later the desire to wring some of the secrets from the violin became so strong that he had his former plaything re-strung and overhauled. Here again he went to work without the assistance of a teacher, and only began lessons after giving abundant proof of promise as a violinist. We find him now pursuing his studies as a pianist and violinist, devoting his time assiduously to the works of the old masters and treasuring up every criticism and word of encouragement received from his teachers. Organ and Theory lessons were begun in due course and he was encouraged by winning scholarships in the departments of piano, organ and theory, and a prize in a competition for the best accompanist. Under Dr. Torrington's baton, Mr. Welsman played the G minor piano concerto of Mendelssohn and the Seventh violin concerto of De Beriot, both with orchestral accompaniment, at one and the same concert. At this period Mr. Welsman also found time to scrape a little on the

cello and to become an excellent viola player. In the capacity of viola player he was sought after by the most distinguished musicians in Toronto, and both here and later on in Germany he gained a very valuable experience in quartette and ensemble playing generally. Mr. Welsman's further studies were pursued in Germany, where under Prof. Martin Krause he



FRANK S. WELSMAN

developed into a brilliant and remarkable pianist. His farewell recital in Leipzig was a brilliant success as the following quotation from the Leipziger Neuste Nachrichten proves :—

"The young artist, Mr. F. S. Welsman, played the whole concert programme, which was composed of the 'Wanderer' Fantasia, by Schubert-Liszt ; the 'Chro-

matic' Fantasia and Fugue, by Bach ; F sharp minor Nocturne and G minor Ballade, by Chopin, and Liszt's 12th Hungarian Rhapsody selection, which showed the deep thought and taste of the artist. Mr. Welsman proved by his perfectly firm, distinct and finely contrasted playing of the Chromatic Fantasia and Fugue that he has a right to be placed among pianists of thought and intelligence. He showed in the interpretation of the very difficult Wanderer Fantasia, a clear understanding of the delicate, melodious music of Schubert, and supported by his thorough technical mastery he retained even in the most difficult passages the ease of a simple, unaffected performance. In the reproduction of the two Chopin pieces he won honours by denying himself the 'Gefühls en gros,' and Liszt's Rhapsody received a production in the master's ideal : erratic, warm-pulsing gipsy · blood, tempered by the national mournfulness and enlivened by the flashes of thought of a genius. We wish him further success and hope to see him in the near future among the stars of his profession."

Mr. Welsman was fortunate in having the opportunity of playing on numerous occasions for Arthur Friedheim, who gave criticism and encouragement in his work. That Mr. Welsman's promises of further development have been realized is well known to Canadians. Since his return from Germany he has given recitals in the principal towns from Quebec to Victoria, B.C., everywhere meeting with the greatest success and winning golden opinions from the press. One of the features of the musical season in Toronto has been his annual recital, and last season he had the honour and distinction of being chosen to play in conjunction with the Kneisel Quartette of New York.

Mr. Welsman continued his studies in Theory under Professor Gustav Schreck, of the Royal Conservatorium in Leipzig—covering the course in Counterpoint, Canon and Fugue and Composition. He also took a special course in Instrumentation with Richard Hofmann, author of the famous work on the subject, "Practische Instrumentationslehre."

Mr. Welsman has the gift of imparting his knowledge to others and is properly credited with being one of the greatest authorities on all things pertaining to artistic piano playing in this country. His numerous brilliant and successful pupils are a convincing proof of this fact, and their attainments point out conclusively that he has the power and enthusiasm to inspire them with the loftiest ideals. For many years Mr. Welsman was examiner at the Toronto College of Music in the Theoretical and piano departments. He is at the present time piano examiner for the Toronto Conservatory and the University of Toronto. On his appointment to the conductorship of the Toronto Conservatory Symphony Orchestra, Mr. Welsman may well be congratulated. For many years the leadership of an orchestra has been one of his ambitions. Those who read this account of Mr. Welsman's musical development may easily trace his course of preparation for just such a position. His desire, at all times, for practical knowledge of the orchestra and the instruments that it embraces, and his experience as an orchestral player for several years have made him perfectly at home with his orchestra.

An Evening at "Wahnfried"

AND now I must tell you of my wonderful holiday. The one impossible thing for me, I have always thought, was to go to Bayreuth but not only have I had that and seven more weeks in Germany but I have been to "Wahnfried" and seen Frau Cosima Wagner herself! I went via London and Flushing to Koln, intending to make several stops on my way to Leipzig, and from there to Dresden before Bayreuth, but the well known changes of food, etc., rendered this impossible and for a few days I thought I would have to go back to England and forego everything, but I considered, gave up all the small stops and went at once to Leipzig.

Here I found a very comfortable pension and resting quietly for nearly ten days found myself all right again. While at Koln I made one day's expedition to Bonn. It was most wonderful to see the tiny room in which that marvellous genius, Beethoven, of course, first saw the light ; a horror of a girl had the effrontery to play on his piano but fortunately I was not in the room at the time or I would have tried to kill her with a look ! However, she only ran around the rooms, so to speak, and then I had it all to myself except for a most friendly old janitor who showed me all the interesting relics and numerous portraits of Beethoven at different ages. Also the score of the "Moonlight". The quartet of instruments once used in playing quartets hung in a glass case and there were many other interesting things and I was so glad I had been able to see them for I had felt as if I could not go to Bayreuth without making my way first to Bonn. In Leipzig I heard a Bach Motet in the Thomas Kirche, where one of these is sung every Saturday at the same hour it used to be sung by the great Sebastian when he lived there. On Sunday I went again and need hardly remark—oh ! what singing ! A new composition for voices, organ, and brass orchestra, by the master of counterpoint at the Conservatory was done and again I cried—what singing ! The voices soared and soared and gave all the difficulties as if they had been mere a.b.c. From Leipzig I went on to Weimar and was there from Tuesday till Thursday ; saw Goethe's and Schiller's house and the palace of the Princess Amalia and all the other wonderful places that carried one back into the circle of great thinkers ! I then resumed my journey, sleeping at Saalfeld and arriving at Bayreuth next morning. We dined at our hotel but took supper in an open restauration where a military band played a fine programme. Oh ! such luscious brass ! Then came Saturday and "Das Rheingold". I am not going to attempt any description so do not expect it. Then came the "Meistersingers" and finally "Parsifal", and

I can truly say—the memory may grow less intense but it can never fade and must be an inspiration for all the rest of the two years, till, if alive, Please God —I'll struggle there again. A letter of introduction from Frau W———, wife of the great violinist and mother of the Professor of violin at a well known institution in England to Frau Cosima Wagner gained me an invitation to the soiree at "Wahnfried" on the Monday evening, one of the evenings there was no opera.

The guests were received by Fraulein Eva (I think) and Herr Siegfried in the large musicroom ; the walls of this are Pompeian red in color with a frieze of paintings, scenes from different operas framed in with a sort of conventional pattern of Fafnerian dragons curling in and out and around each other. Then all round the room were pedestals and on each of these a figure in finest white marble of characters from the master's operas—Tannhauser, Lohengrin, and a bust of Wagner himself ; also one of Cosima, if I remember aright. A grand piano and an organ formed part of the other furniture and opening from this room to right and left were the study, into which I did not get the chance to go, and the dining room, out of which refreshments were handed all the evening by waiters who circulated among the guests in the deftest way imaginable. Here was no vulgar eating, and no ornate supper. The viands were chiefly delicate ices and drinks served in fine glass of rich color, or white, as the case might be. Out of this (that is, the musicroom) was the salon ; a very large room evidently the full size of the three I've just spoken of and the frieze of this was very curious. It looked like coats of arms and I wonder now—whether the Bavarian arms entered into it ! Perhaps some day we will come across a good description of it. Standing on large easels in the corners were paintings, and bookcases full of books made a high dado, a kind of vaulted ceiling, an immense bow window opening from floor to roof, I think, and hung with red, one

huge palm, behind a large picture of Frau Cosima, and in the midst Cosima herself, who held her court and received the crowd of lucky invités. Princesses or people of particular note were specially conducted up to her by her daughter or Herr Siegfried, and in the case of those who knew her, the ladies made bob curtseys as we do at court and the men stooped and kissed her finger tips ! In the case of some of the opera singers, Frau Wagner stooped forward and kissed them on both cheeks. I sadly regretted I knew no one who could point out the celebrities to me. When all the guests were received Frau Cosima led the way into the musicroom, the princesses were conducted to special seats in each corner of the room and then a quartet of strings played. Cosima sat in conspicuous glory by the first violin and they played one of the great Beethoven quartets. The effect was wonderful, electrical ! The men played as if inspired and there was a great "Hoch !" from all sides at the finish and Frau Cosima shook hands with each player and they kissed her finger tips. Some conversation followed, ices and drinks were handed about and then Frau Schumann-Heink sang "Die Allmacht"—a truly marvellous performance. After the song was over the guests simply roared "Hoch," and as she passed round from the piano one and another greeted her and shook hands, repeating the "Hoch" ! several times. You do not need to be told that I shall never forget this evening, so full of enthusiasm and freedom from stiffness, even in the midst of almost royal ceremonial. There was a song by a tenor but not one of the opera singers, nor was it in any way memorable. Then we all said "goodnight", Frau Cosima shaking hands with each guest as they left and I drove home to the hotel. I was very fortunate to be invited for there is difficulty in being asked in these days ; there are so many who want to be. I also had a letter to Dr. Richter ; he was staying at a little house quite near the "Festspielhaus ;" he is very simple and direct in manner and heard all my plans, etc., most cordially.

From Bayreuth I went to Dresden but all that followed is the wellworn ground of the ordinary tourist. I knew you would enjoy the little sketch of my trip into the Wagner country par excellence. The Dresden orchestra is splendid and the *misc en scene* on the scale of Bayreuth. The singers are rather unequal but some are very fine ; of these Scheidamantel is a beautiful singer and a master of plastic art ; he is the part he sings, and his "Wolfram" was most beautiful. His "Tell" was almost too human, as in the scene when his whole figure collapsed as he fell on to the arm of the man standing near after shooting at the apple. Then Fraulein Hahn was very great, equal to Scheidamantel in all plastic art ; her "Ortrud" is something never to forget ! I need hardly say I spent many hours in the Dresden galleries.—(Contributed.)

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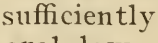
The personality of Frau Wagner is indeed a remarkable one. Her father—the distinguished and gifted Franz Liszt, her mother the famous Frenchwoman, known to the literary and political circles of her time in Paris as "Daniel Stern", otherwise as the Comtesse D'Agoult. Besides Cosima von Bulow, there were two other children, Blandine Ollivier and a son, Daniel Liszt, described in his youth by one who knew him well, Louis de Ronchand, as equalling his father at least in one respect—a prodigious capability for work. Madame D'Agoult, after her rupture with society lived very quietly in Paris but maintained nevertheless a salon second only to the famous ones of the preceding century in which the prevailing tone was that of dignity to which her high bred appearance and charming manners largely contributed. One is prepared for the situation in Wagner's life, when upon meeting Cosima von Bulow he immediately recognized the one in whose complete sympathy and discernment he could finally rest ; what may have been difficult for the Comtesse D'Agoult was perhaps easier for her daughter.

Now, Liszt is gone and the famous authoress "Daniel Stern" who became the mother of Cosima; many of the old traditions are gone and the salon, as such, is no more. If the nineteenth century witnessed the marvellous quickening and awakening of musical genius and ambition, the twentieth century is going to prove equally great and stimulating along different lines and to the thinking of the truly wise and intellectual among us, the latter are likely to be moral lines. It is possible but hardly probable that geniuses shall yet arise in whose departure from the social code the world may acquiesce; in the meantime it is safer to assume that no one is sufficiently great, nor can ever become sufficiently great, to justify deliberate breaches of moral law.



Conservatory Announcements and Events

The closing concert of the institution will be held in Massey Hall on June 27th, the programme including several numbers in which the Symphony Orchestra will assist.

Want of space forbids lengthy notices of the second concert on April 17th of the Toronto String Quartette, of Mr. Lantz's third and last German song recital, and of an evening of plays directed by Mr. Douglas Paterson. Mr. Kirkpatrick's fine interpretation of "Julius Caesar," Miss Kemp's recital, and Mr. Vogt's interesting concert with his advanced piano pupils were important events each well attended.

The Clef Club, President Dr. Anger, honored Dr. Vogt on May 2nd by a banquet, at which leading musicians addressed the company.

The memorial concert in the Conservatory Music Hall devoted to compositions by the late Mr. Gerard Barton drew a large audience, the performers including Mr. R. S. Pigott, Mr. Lautz, and Mrs. Barton, the latter supplying the accompaniment in Strauss' setting of "Enoch Arden." Mr. Lautz presented his second programme of German songs on April 8th, with assistance from Mrs. Barton, Miss Lena Hayes, and Miss Helen Strong, pupil of Mr. Tripp. The composers drawn upon were Schubert, Schumann, and Robert Franz.

Mr. Alex. Cringan's lecture on "Indian Music," second in the interesting series arranged for by members of the Faculty, was well attended and provided much enjoyment for those present. Indian instruments were exhibited, and the well-known musicians, Dr. Anger and Mr. Frank Blachford gave much amusement by appearing as performers on the rattle and drum, seated along the songbench. The lecturer had prepared programmes containing the native melodies uttered by the gramophone, which were eagerly followed by the audience, the curious rhythms and occasional "whoops" and "grunts" being recognized as true to life among the inhabitants of the different Reserves. Quite as interesting as the music, however, were the snatches of folklore introduced into the lecture, such as the origin of the "False-Face" Society, the burning of the White Dog and the Scattering of Ashes. There does not appear to be, in the musical selections offered, anything which may be utilized even by the most acquisitive of composers ; as specimens of uncertain tonality they stand alone and cannot be "worked in" unless under very exceptional circumstances. Mr. Cringan was the gratified recipient during the same week, of a handsome presentation from a number of his pupils.

On Tuesday, April 16th, a recital was given in the Music Hall, by pupils of the Piano, Vocal and Organ Departments, the teachers represented being Miss May

Hamilton, Miss Marie Wheler, Mr. J. W. F. Harrison, Mr. Frank H. Burt, Mr. W. J. McNally, Mr. A. T. Cringan, and Mr. Rechab Tandy.

Mr. Arthur Ingham's activity in the department of organ music, in which he excels, was once more proven on the evening of April 25th, when he gave a lecture on "Organists as Composers and Performers," with illustrations by the lecturer, constituting the following programme :

1. Mozart.....Grand Fantasia in F minor (The Clock)
2. Gustav Merkel.....Adagio in E major, Op. 35
3. Handel..."The Cuckoo Nithtingale," Organ Concerto (First two movements.)
4. C. M. Widor.....Allegro Cantabile in F minor (From the 5th organ symphony.)
5. (a) J. S. Bach.....Fantasia in G minor
   (b) Samuel Wesley.....Concert Fugue in G major
6. E. J. Hopkins.....Allegro Moderato in A major
7. Adolph Hesse.....Toccata in A flat major

The Rosedale Branch of the Toronto Conservatory of Music gave a piano recital at 21 Dunbar Rd. on the afternoon of April 20th.

The String Orchestra, conductress Mrs. Adamson, repeated their annual success on April 23rd, assisted by the Ladies' Trio, Mr. R. S. Pigott, and Mr. J. W. F. Harrison. A well-chosen programme displayed the strong points of this flourishing organization, which might well be termed a training-school for violinists, reflecting great credit on the energy of the talented leader, Mrs. Drechsler—Adamson.

Home and Foreign Notes

Munich, by reason of its summer festival, will be an important objective point to the tourist during August and September. The composers represented will be chiefly Mozart and Wagner, three "Ring" cycles having been arranged for, as well as "Die Meistersinger," "Don Giovanni," and "Tristan." Festivals are also to be held this month at Wiesbadan, at which the Kaiser will be present. A Bach festival will be held at Eisenach, and various English provincial performances are also under way.

Miss Norah Clench's well-known English string quartet produced Max Reger's Opus 74, in D minor, during March at Bechstein Hall ; the absence of all melodic treatment is remarked by most critics, who describe it as a most depressing composition.

The popularity of Coleridge-Taylor's "Hiawatha" seems to increase, if anything, in England, every month witnessing numerous performances in London and the provinces. It is curious that it did not create more of a sensation when given in Toronto. The work is in three parts, and as only the first part was done here, one would think there might be a wish to hear the other and—musically speaking—better parts, as it is conceded that "The Death of Minnehaha" and "Hiawatha's

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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Here is something for musical lecturers to ponder upon—an observation made by Rossini to Gounod. "There are three kinds of music," he said, "there is good music, there is bad, and Ambroise Thomas."

The Blackpool Glee and Madrigal Society recently travelled to London and gave a successful concert before Royalty and a very distinguished and critical audience. Their singing seems to have given much satisfaction, but a glance at the programme shows a preponderance of part-songs of a simpler order than we are accustomed to, although Cornelius, Brahms and Elgar were also represented. This Society has no committee, no rules, no fees, no subscriptions, and is remarkable in many other ways.

Recent deaths abroad included Otto Hegner, once the rival of Josef Hofman; Rosina Brandram, the Savoy contralto; and Otto Goldschmidt, husband of Jenny Lind.

Miss Edith Miller, so well-known to many in Canada, has enjoyed a very flattering reception at the hands of the great London public, and also been cordially received by His Majesty King Edward, who in complimentary terms addressed to her primarily as an artist, indirectly congratulated the Dominion upon possessing so fine a singer. Miss Miller's

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health is now quite restored and she may look forward to a long period of popularity in England, where fame is enduring and where all the conditions of artistic success are—we must admit—more satisfactory than on this side of the Atlantic, if we except the leading operatic engagements. From a contemporary we quote the following :—

"The king was exceedingly pleased with Miss Miller's charming version of the 'Gavotte' from Mignon, sung in French with orchestral accompaniment, Signor Paolo Tosti giving her a dainty interpretation. His majesty's head was observed to be nodding to the rhythm of the music and following his lead, the courtly gathering gave our Canadian artist a double encore. Similar honors awaited her second appearance.

"After the concert was over the king asked to have Miss Miller presented to him, and was so kind and gracious to her as to nearly overcome her self-possession. 'You sing most charmingly,' said his majesty. 'You are a Canadian, I understand. From what part do you come ?' The reply was, of course, from Manitoba. 'Have you been in England long ?' 'About two years, your majesty.'

"'You have a very beautiful voice and sing with great charm, and I am sure Canada must be pleased with a vocalist of your accomplishments.' The Prince

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Teacher of Piano Playing and Musical Theory, at Toronto Conservatory of Music, Westbourne School and Westminster College.

of Wales also warmly praised her singing, and by the king's order, a lovely bouquet of flowers was presented to Miss Miller after her first song."

Mme. Alma Normann, a pianiste who makes a specialty of reading at sight, has been appearing in a New York department store. Mme. Normann is ready to play at sight any piece of music brought in to her and the management has offered $1,000 to any one who can find something she cannot play.

Charles Heinroth, of New York, was elected city organist of Pittsburg at a meeting of the board of trustees of the Carnegie Library, which has charge of the music hall. Mr. Heinroth was recommended for the position by the music hall committee of the board, which consists of J. C. Wasson, chairman; H. K. Porter and Dr. M. E. O'Brien. Mr. Heinroth, the committee expects, will be abundantly able to fill the place of Archer and Lemare and it will surprise none of the members if he even eclipses the fine record of his predecessors. The honor musically attached to the selection is due largely to the splendid work of Mr. Archer and Mr. Lemare. The organist is paid by the city, out of the appropriation made each year for the maintenance of the Carnegie Library. The position pays $4,000 a year, and is regarded as one of the greatest musical honors in the country.

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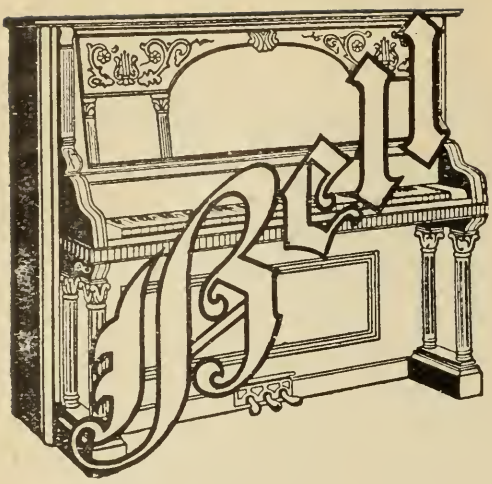

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Born in July

VINCENT WALLACE, John Francis Barnett, Gluck, Dr. Crotch, Chrysander, VonNeukomm, Wieniawski, Anna Mehlig, Thérèse Tietjiens, Pauline Viardot, Lachner, Offenbach, San Filippo Neri, Arditi, Sir Herbert Oakeley, Adolphe Adam, John Field, Georges Onslow, Grisi, Sophie Menter, Gevaert.

Neri, generally styled the founder of the Oratorio, was born in 1515, at Florence, dying eighty years later in Rome. Pauline Viardot Garcia, Thérèse Tietjiens and Giulia Grisi formed a trio of singers never to be forgotten from the high nature of their accomplishments. Christoph Willibald Ritter Von Gluck, born in 1714, is sometimes regarded as the forerunner of Meyerbeer and even Wagner, his feeling for the emotionally grand and romantic in opera leading him to produce works which at one time ranked extremely high in musical art, but are now almost obsolete.

BORN IN AUGUST.

Schulhoff, Frederic Clay, Christine Nilsson, Ambroise Thomas, Alfred Duke of Edinburgh, Bochsa, Gore-Ouseley, William Thomas Best, Joseph Barnby, Nicodé, Sir George Grove, William Croft, Maelzl, Marschner, Friedrich Wieck, Porpora, Salieri, Otto Goldschmidt, Joseph Strauss, W. H. Cummings, Moszkowski, Prince Albert, Walter Macfarren, Teresa Milanollo, Adolph Hesse and Helmholtz.

Helmholtz—Hermann Ludvig Ferdinand—was born in 1821 at Potsdam. From 1848 to 1876 he contributed steadily to the literature of Natural Philosophy, more particularly in connection with the science of sound. As professor both at Heidelberg and Berlin, he introduced to the world his valuable inventions and discoveries in relation to music, which have made his name famous and widened our knowledge of the rules that govern the simplest processes as well as the most elaborate ones. Another celebrated inventor was Johann Nepomuck Maelzl, born in 1772 at Ratisbon, son of an organ-builder

Banquet to Dr. A. S. Vogt

IN recognition of the signal success recently achieved by the Mendelssohn Choir in New York City, the Toronto Clef Club tendered a friendly banquet to A. S. Vogt, Esq., Mus. Doc., on the second of May, attended by all the leading musicians of the city, and characterized by the utmost geniality and kindly feeling. The speech-making was capitally managed, Dr. Anger, the President of the Club and his colleagues having drawn up a clever plan by which they included many good speakers among local musicians, the result embodied in the following acrostic :

A for the Artist of honor and fame.
Dr. Edward Fisher
Dr. Albert Ham

S for the Sportsman, and golf as the game.
Mr. Arthur Blakeley
Mr. R. S. Pigott

V for the Vocal conductor admired.
Mr. A. T. Cringan
Mr. Rechab Tandy

O for the Organist, lately retired.
Mr. W. E. Fairclough
Mr. J. W. F. Harrison

G for the German-Canadian son.
Mr. W. O. Forsyth
Mr. J. D. A. Tripp

T for the Teacher whose laurels are won.
Mr. G. D. Atkinson
Mr. F. S. Welsman

Mr. S. T. Church, an associate member of the Club, contributed the following jeu d'esprit.

In Old Oxford County, some twenty leagues West,
Where big cheeses flourish, and butter's the best,
And the people are honest 'cause they never quite knew
How to do up a fellow, before he does you ;
There, a youngster was born,—like most of us were,
Not a rag to his back, and a scarceness of hair,
Not a sign of a purse or one cent to his name,
Nor else to commend him to honor and fame.

His advent occurred without herald or horn,
'Twas taken for granted, like the dawn of the morn,
So they wrapped him up warmly in garments of wool,
No trouble gave he,—when his stomach was full.
Year after year as older he grew
'Twas clear to be seen what the lad meant to do ;
"He's music'ly bent," the neighbors would say,
"He'll stir up the dust some day in some way."

As time moved along with its measured old sway,
The lad jogged along 'mid his work and his play,
Knowing not what the future held kindly in store,
But he knew how to plod, and he plodded, what's more.
By diligence rare he rose step by step,
A toiler was he while other folk slept,
He had the good sense to keep his mouth still
And grind well the grist that came to his (a) mill.

So perfect his (b) meal, and so great the demand
—Its fame even spread to the Yankeeman's land—
That the whole country 'round came in throngs to behold
The grinding of meal by this (c) miller so bold.
So he keeps the mill grinding from year unto year,
His smile tells of gladness, his laugh of good cheer,
Discouragements never his purposes stop,
Like the hair on his head—he has come out on top !

Let's crown him with honor, this miller of note,
Of whom critics have criticked and their criticums wrote,
Extend the glad hand to this toiler so wise
Who still wears a hat strictly normal in size.
Let us wish him long life in this land of his birth,
May his fame never cease 'till it covers the earth !
Then hail to old Oxford, and hail to her son,
All hail to our hero for the deeds he hath done !

(a) Mendelssohn Choir (b) Musical effects (c) A.S.V.

A Musical Education

TO the question : Who may aspire to a musical education ? We reply : Everyone who has sound mind and is blessed with unimpaired muscles and nerves ; everyone who has a will to study and to work ; everyone who is possessed of an earnest desire and a purpose that will not easily yield to difficulties and discouragements. Young man, young woman, whoever you are and whatever your talents may be, whether five, or two, or only one, you need not despair ; you can cultivate what gifts you possess ; you can make yourself just about what you wish to be. If you bring to your work a firm will, unceasing industry, and never-flagging perseverance, you have a reasonable show of success. You may not be a Beethoven, or a Mozart, or a Chopin—it is not necessary you should—but you may acquire a musical education that will be a joy and a blessing to yourself and to your friends, that will enlarge and beautify your life, and that will be a source of power and influence in the world.

Dr. E. F. Bartholomew.

The Tannhauser First Night

"On the great night, my dear friend, what a crush ! The intimates of Mdme de Mettermich are dispersed with intelligence and profusion all over the house. Mdme takes her seat in the front of her box, with fan in hand. She is to lead the plaudits, attention ! Niemann-Tannhaüser makes his entry with a lyre hung on his arm. "Why, this is Orpheus in Hades !" exclaims a wit. We Philistines take advantage of this ridiculous comparison heard all over the house to raise a loud and unseemly laugh. Niemann bears all the evidence of being ludicrously embarrassed by his lyre, not knowing what in the world to do with it. A shepherd with his pipe now enters. Tu ! tu ! tu ! But where has the lyre gone to ? Oh here it is. Then comes a duet of lyre and pipe, the divine and the bucolic in strange medley. At this juncture a hautboy chimes in at a distance. The whole situation is delightfully amusing and we have now reached the stage of utter frivolity. But suddenly clashes out the bang, bang of the orchestra who have struck up the march. There is no laughing matter. The applause is universal and I must needs follow suit. This march absolutely gets hold of you. I am still humming it as I write. It is a triumph for Mdme de Metternich, and we are furious. The harps now make their appearance. We then witness a kind of march past of various instruments. Where is my lyre ? Where is my shepherd's reed and the hautboy ? At this moment Niemann-Tannhauser enters with his precious lyre. It was consoling to be assured the sacred instrument was safe ! A gentle cachinnation is audible. A single word whistles through the house like the crack of a whip—"Fools !" The qualification is Mdme de Mettermich's protest at our levity, and we wince at the insult. Pent-up emotion was strained to bursting point and the elegant epithet sounded the death-knell to all order. Shouts of applause or of

disapprobation ring from boxes to orchestra stalls, and are re-echoed back lustily from stalls to amphitheatre. Fragments of a broken fan fall on my head ; Mdme de Mettermich has crumpled hers into ruins in a movement of anger. During the interval my remark found much favor in the green-room ; "The words bore me, the music wearies me." We return. This time marches may come and marches may go, but the hullaballoo has set in for good and there is no stopping it. The young ones whistle and the old ones growl, each to his heart's content. Wagner has done better work than this ; why in the world did he choose Tannhaüser ? The orchestra is perfectly absurd and the staging grotesque to a degree ! Berlioz was delighted. Saint-Victor shouted to him, "Well, Berlioz, at any rate, you are avenged." Can a German appreciate Venus ? There must be a Greek or a Latin for this. Can we on our part appreciate the Nibelungen ?" And Saint-Victor pronounced this word in the French fashion. I have seen all the criticisms and I do not believe there is a single favourable one.

It was a great evening my dear friend, and proves conclusively a foreign lady and the Emperor cannot decree a success in our Paris."

EDMOND TEXIER.

Arrangements have been made to secure a series of articles on the beginnings of music in Toronto, now so widely recognized as a musical centre, including papers on Martin Lazare, the eminent composer who resided here for a time, one on Frederic Boscovitz, and one on Dr. Strathy.

We regret to chronicle the sad death at Victoria, B. C., of Miss Ella How, who graduated from the Toronto Conservatory of Music in 1896.

Edward MacDowell

Born in New York, 1861

OF the great dead musicians we know so much. A thousand details of their every-day lives, carefully hidden away from the too curious eyes of their contemporaries, have come to light, and been woven into the books their biographers give to the world.

But of the living great musicians we know little, and it is only by chance we learn the little we know. Edward MacDowell has not yet passed over from this world of mystery into the other, and so I have had to glean as best I might a few little items of interest about his life.

In MacDowell we find no embittered or worn toiler, but a man at the height of triumph, of unusual personal popularity and attractiveness. One simple in his tasks and absolutely unaffected, because he was too completely and unconsciously abandoned to his own impressions and instincts.

His compositions have all been written while life was at the full tide or with the first sweet impersonal enthusiasm of youth. Many of them have the coloring —for all must have color—and the subtle, intangible scent of the spring.

No mere ambition ever drove this man to his work by night or day or enabled him to write the "Sonata Tragica," any more than it was mere ambition which created "Hamlet"—gave us the "Christ before Pilate," or the "Concerto in G Minor" of Felix Mendelssohn.

MacDowell must have been a man of varying emotions, and intense dramatic instinct, either inherited or innate. He must also have worked but when the spirit moved him. It seems as though his music could not have been written in steam-heated rooms, and by an artificial light, but rather that he thought, and studied, and wrote in the open air, and near to Na-

ture's heart. Perhaps the reason so much of modern work is valueless, may be, that it is studio-work. Work done mechanically at set hours, and at high pressure ; work done—alas,—for the money that is in it.

A great artist must sink his whole personality into what he creates, and must have that faith in his own powers which works miracles. And this MacDowell had. It is said he looked upon fame as a thistle-down, a cloud of smoke, a bubble in the light, and that with infinite humor he laughed away all reference to himself as being famous.

Those who have known MacDowell say that he combined physical strength with the strength and beauty of the inner temple of the mind—and that he lived a temperate, self-denying life.

MacDowell has followed the rare custom of writing the expression marks upon his music in English, and this departure means much to us, although we all love the worn old Italian stencils. Such words as "Very emphatic," "Swift and fierce," "With increasing violence and intensity," "With tragic pathos," occur at different passages ; but, in looking over the scores, the word, the sweet old English word "Tenderly," is found most often of all.

In everything that he has written there is an infinite variety of suggestion, for this man carried with him the priceless amulet of imagination, which transfigures life ;—and those are to be pitied who have it not.

I cannot tell you who Edward MacDowell's people are, though there must be many here who know. This, however, can be affirmed—that he belonged to the aristocracy of genius, that very limited aristocracy, whose members, whatever country they belong to or whatever age—are "for all countries and for all time," and who are the equals of any King or Emperor of them all, who live, or has passed away.

—Virna Sheard.

Mr. Frank E. Blachford

OF special interest is the portrait presented this month of our rising Toronto virtuoso on the violin, Mr. Frank E. Blachford, who is not alone a talented solo performer, but also a fine, scholarly musician and possessed of much executive ability.

Mr. Blachford is of Canadian birth and English descent. His mother, however, was American, and thus we get the peculiar combination of two powerful ancestral streams uniting in a decidedly interesting and masterful personality. Receiving his first education and early musical impressions in this city of Toronto, he played the violin at the age of nine years with considerable success, and then in 1897, after the usual course at the Conservatory of Music, graduated with honors as gold medallist. He then proceeded to Germany, where at the Leipzig Conservatory he received instruction from Hans Sitt, Carl Reinecke and other famous professors. Mr. Blachford remembers with pleasure a feature of his Leipzig career—the informal "Stunde" hour at which both teacher and pupils assisted—when Reinecke seated at the piano, would play excerpts from sonata, symphony, or anything that came into his head and then without warning, suddenly rise and request a pupil to take his place. As an important member of the efficient orchestra, Mr. Blachford played the various Spohr and Bruch concertos, and in 1901, made a successful debut with the B minor Concerto of Saint-Saens, receiving most favorable notices. Upon returning to Canada, a recital was given in Massey Hall, serving to introduce the young artist, and from that date, the autumn of 1901, he has maintained his place as solo performer and also quartet leader with distinguished success. In 1902, the Schumann Trio, with Messrs. Tripp and Saunders was inaugurated. Then followed an important series of recitals with Miss Walker, and many appearances

MR. FRANK E. BLACHFORD

throughout the Dominion and the neighboring cities of the United States.

Mr. Blachford is now examiner in violin for the University of Toronto, leader of the Toronto String Quartet, the high order of the latter's performances having frequently been commented on in these pages, and is also teacher at St. Andrew's, Havergal and St. Margaret's Colleges.

Mr. Blachford is an untiring worker, and his admirers cannot but perceive a steady growth of power, dignity and tenderness in his playing. He has passed the tyro stage and commands his audience in no slight degree, and no doubt the coming years will witness a still greater development of style and mastery of his difficult instrument. He is a leading teacher at the Conservatory of Music, and already begins to number several excellent pupils at this institution, where he is also joint leader of the Symphony Orchestra.

There passed away quite recently in the city of Edinburgh in the person of Mr. Adam Hamilton, a well known musician and factor generally in the artistic life of the great Scottish metropolis. Mr. Hamilton had attained to a ripe old age and naturally was not of late years so prominent as in youth, but his name was long associated with the best music ever given in Edinburgh and as the father of our well known violinist, Mrs. Drechsler-Adamson, he would always have a special claim on our consideration. Mr. Hamilton's connection by marriage with the celebrated Drechsler family was an interesting feature of his career, and at one time he travelled extensively in Europe and Great Britain with his three talented children, forming a string quartet of great beauty. All Mrs. Adamson's friends will extend to her their sincere regret at the loss of such a father.

Some Famous Composers and their Opus I

OUR programme to-day contains a few compositions published as opus I by the various composers represented.

It does not follow that an opus I is really the first attempt of a composer. I know of one incident in the early life of a famous composer of the present day, Capellmeister Carl Reinecke, with whom I studied in Leipzig, where as a pupil of his I enjoyed the rare privilege of being an intimate friend of his family. Reinecke frequently spoke in a delightful manner of his early life and study and the following little story is appropriate for our subject.

The young Carl, like most great men, showed very early a decided gift for music. Having written a few Sonatas for the Piano he brought to his father with great pride his first composition. His father, who was a musician himself, no doubt recognized the boy's talent, but he tore up the manuscript and threw it into the fire telling his son he should try to do something better. This was done with the object of keeping the boy from becoming conceited and to spur him for aiming higher. Rather a hard discipline but it has proved successful, as Reinecke has won great reputation not alone as pianist and conductor but also as composer.

This may have been the fate of a good many first compositions and in my address on this subject, which I have the pleasure of giving you this morning, please mark the distinction. I refer to the numbers as first publications which is indicated by opus I. Naturally we cannot expect in an opus I the masterpiece of the composer but if he is a genius his very first publication will show at once his originality and a marked characteristic of his own. Sometimes we

can, even in the early work of the great masters, trace an influence of their predecessors and contemporaries, whose works served them for study and aroused their admiration.

This could scarcely be said of Chopin, who has a style exclusively his own, which he displays as much in his opus I as in his last compositions which were a few short Mazurkas. Another remarkable feature is this ; nobody has ever been able to copy Chopin's style of music. We have followers of the classics, of Mendelssohn, Schumann, and others, and who has not noticed strong reminiscences of Wagner (we will not call it plagiarism) in the works of many modern composers. How shall I describe the character of Chopin's music ! By nationality he is a Pole and, though leaving the country of his birth when 22 years old in 1831, making Paris his future home, he always remained a loyal patriot. This may account for the strong Polish element which pervades his music more or less throughout. It is evident that Chopin created a new era in the literature of pianoforte music. It was something new ; this quaint rhythm ; the exquisite chromatic colouring in his harmonies and modulations ; the way of expressing musically the deepest emotion of joy, hope, sadness, dreaming, longing, of which his Preludes and Nocturnes speak in an eloquent language, a language which however is only understood by those in whom it strikes a sympathetic chord. Chopin was exceedingly refined in his personality, his tastes, his habits. He had many friends among the aristocracy and felt thoroughly at home in their salon. And as he gives us in his music the very picture of himself, this noble grace and refinement is strongly marked. Schumann said he would not care to play Chopin's waltzes for a dance, unless at least half the women dancers were Countesses. Chopin's Rondo opus I with its delightful runs and quaint themes was published in 1825 when Chopin was 16 years old.

Our next number is a group of songs by Adolf Jensen and Robert Franz. Both are famous as German song composers, particularly the latter, whose name ranks as high as Schubert and Schumann. Robert Franz, though very cultured and highly educated, was very unassuming and simple in his manners. His songs reflect his character ; they have a great charm in their simplicity, but notwithstanding they command from both singer and accompanist a high grade of musicianship and a susceptibility to grasp the deep poetic sentiment which forms their foundation.

Franz submitted his selection of 12 songs opus I to Schumann who, like other eminent musicians as Mendelssohn and Liszt, expressed the highest praise and recognition for his genius.

Perhaps the most remarkable opus I ever published is Schubert's Erlking. Gothe's famous Ballad has been a favorite subject with many composers. The well known musical critic and historian, Wilhelm Tappert of Berlin, Germany, has made a collection of Erlking compositions and traced 59 settings by various writers, some of them well known in the musical world. But do you know many or any of these 59 settings ? I am sure you are all well familiar with Schubert's Erlking ; you—here on this continent, far away from the land where he was born, and many years after his death. This is one of the strongest proofs of the great value of Schubert's composition. The Ballad was included in a Liederspiel, that is a play with songs, which Gothe wrote in 1781. The following year it was performed in the open air at the beautiful park of Tiefurth near Weimar, the summer castle of the Duke of Sachsen-Weimar. On this occasion Corona Schroter, a celebrated singer, sang it to her own composition, for it was she—a woman—who first composed the Erlking.

Schubert's genius is unsurpassed in his musical version of Gothe's Erlking. It was written on the spur of the moment. We are told that his friend

Spaun visited Schubert one day, when the latter picked up a book of Gothe's works and reading the Ballad over a few times with increased excitement the whole tone picture was formed in his mind, he could not write it down as quickly as the musical thoughts came to him. There it was put on paper, the accompaniment and all, not a line altered, a divine inspiration, an immortal gem for all times. And Schubert was only 18 years old when he wrote it. It was printed very much later. Friends of his subscribed for the printer's expenses, as Schubert did not enjoy during his life time much recognition of his wonderful talents. He lived more or less in obscurity and was often deprived of the necessary means for his daily wants, which no doubt brought him to an early grave. Had Schubert written nothing else but his opus I his name would have been immortal, as it shines now as one of the brightest stars on the musical horizon.

And now I will let the music speak to you better than my words, and if in listening you compare these early blossoms which I have gathered for you this morning, you will find that each composition is stamped with the originality, the characteristic, the genius, of these famous composers in their opus I.

ANNA FARINI.

Wagner's "Songs of the Forest" is a musical idyl, descriptive of the thousand and one subdued murmurs which make up the stillness of the primeval forest. We hear the rustling of the leaves ; the hum of insects ; we see the sunlight flittering through the trees, and finally the birds begin calling to one another, until one of them seems to send a melody more distinct and pregnant with meaning than the others. This is the forest bird, which tells Siegfried the story of Brunehilde, who lies asleep surrounded by fiery flames, and bids him to ascend the mountain, rush through the flames, and win her as his bride.—From the National Chorus Program.

Hints to Students

Do not say, when referring in conversation to your musical studies that you are "taking vocal." The phrase is inelegant and incomplete. It is a short cut, no doubt, but you are in the heyday of youth and time stretches yet before you. Try and form the habit of referring instead to "singing lessons." Nor is it pleasing to hear you say that you are "taking of" so-and-so ; kindly interpolate the word "lessons" and use "from" instead of "of". Or if you prefer to change the formula, say that you are "studying with" so-and-so. The elimination of articles and propositions has reached such a stage among us that short cuts are used even in letter-writing. Thus a modern young lady may write :

"Dear—

Got your last all right. Was away all last week. Hope you got mine. Not sure when I'll get home. Hav'nt seen E—l or B—b for ages. Went to National and Mendelssohn both. Simply great—must send programme in my next. Had dreadful cold—bed two days wanted to go down town awfully but could'nt. Hav'nt seen new hats yet or anything. Must close now—in an awful hurry. Got to practice three hours then have my hair Marcelled.

Ever yours.

P.S. Say—got a great plan. Going to start classes in the old school house when I get home, in Literature and Expression. Want you to teach vocal and N— to help teach kindergarten.

On the whole there is nothing exactly new in this epistolary style for it suggests a dear friend of one's childhood, a certain Mr. Alfred Jingle, whose English however, was choice enough as far as it went. Hurry is in the atmosphere, we recognize, but we also note that one lack of modern education seems to be the

practice of applying what is learnt in the schoolroom or lecture hall to the ordinary uses of life. We must be colloquial and natural of course and nothing is so ugly and foolish as pedantry and affectation. We are only demanding a little self-examination which will aid us in utilizing the different things apprehended in earlier years. In the pronunciation of foreign names, listen to those who are learned in the matter and make endeavors to improve. We all know the young lady who was fond of a certain piece of music called by her, or so it seemed "Simple Of You." This weird title in reality was only "Simple Aveu." but alas—it was in the French language.

The Closing Concert at Massey Hall

THE "commencement" concert of the Toronto Conservatory of Music, which was given in Massey Hall last night, was attended by an audience that taxed the seating capacity of the auditorium. The programme which was offered afforded a convincing illustration of the valuable educational work which is being done by the institution.

Judging from the results as shown by the achievements of the students, the Conservatory have a teaching staff of which they may be proud. The piano numbers were the first movement of Beethoven's concerto in C minor, rendered in brilliant style and with keen musical instinct by Miss Mary C. Morley; the first movement of the Schumann concerto in A minor, performed with admirable executive ability and with authoritative interpretation by Miss Helen Grasett, and the first movement of Grieg's concerto in A minor, played with clear-cut and sure technique and a well-contrasted and expressive style by Miss Mabel Boddy. The vocalists were Miss Lucille Hudson, who sang

"To the Angels," by Zardo; Miss Lottie Fleming, who gave the Donizetti aria "O mio Fernado"; Miss Martha Fudger, who sang Liszt's "Lorelei"; Miss Florence Kemp who contributed three songs by Amy Woodford Finden; Miss May Stockwell, who was heard in Elizabeth's Prayer from "Tannhauser"; Miss Lillian Wilcocks, who sang Saint-Saens' "My Heart at Thy Sweet Voice"; Mrs. Colin Campbell, who gave Gluck's "Che Faro," and Miss M. C. Houston, who sang Allitsen's "Song of Thanksgiving".

The teachers represented by the pianists and singers were Messrs. Edward Fisher, Frank Welsman, R. S. Pigott, Edward Broome, A. T. Cringan, Rechab Tandy, Dr. Albert Ham, Mrs. Ryan-Burke, Miss Ethel Shepherd and Mrs. J. W. Bradley. The solo pianists and several of the singers had the advantage of being accompanied by the Conservatory Symphony Orchestra, under the direction of Mr. Frank Welsman. They played with considerable delicacy, and thanks to Mr. Welsman's care and supervision supported the soloists in a way that was really helpful. Moreover, the orchestra gave as a number of their own, Mendelssohn's overture, "Ruy Blas," which was rendered with brilliancy, and with many refinements of tone and nuances of shading. The diplomas won by the students were presented to them by Lieut.-Governor Clark, who took the occasion to remark upon the remarkable development of the Conservatory as a teaching institution. He remarked that its fame now extended all over the continent, and he pointed to the fact that its list of students had increased from two hundred in its early days to seventeen hundred at the present time as proof of the vast influence it was having upon the musical education of the country. Its graduates numbered 540, and these were to be found all over Canada, and even in the United States and Europe. He credited the staff, which included many of the most eminent and thorough teachers in Canada with the great success of the institution.—Toronto "Globe".

A Clergyman's Opinion of "Parsifal"

NO doubt different views exist of the fitness and unfitness of the Grail legend for dramatic interpretation; what may be read to a select circle or even rendered upon the platform takes on entirely new color when presented on the operatic stage, and the following unbiased remarks from a leading divine of musical tastes will be upheld by many thoughtful people: "You have asked me for my views touching the great music-drama of "Parsifal," but I fear I hardly know enough about the matter. I heard it once, and I was so bored by it that I am not a judge. I did feel that it was treading on "holy" ground. There was a slight suggestion of travesty about it, but that may have been due to the fact that it was feebly done, and one had lots of time to critize the actual matter and scene of the opera. If it were well done it might be most instructive and impressive. I met a layman after its close; he is not "churchy" nor even very reverent in his tone of thought, and he said it jarred on him. Personally, I am somewhat uncertain about these religious plays. One can't help thinking, that sacred words and scenes are in the hands of people who are not necessarily bad—and may all be good—but who are treating the whole thing as business. I fancy the words mean no more to them than the words of an ordinary play, but I would hesitate to pronounce a more decided opinion as I am not an authority, and may be prejudiced."—Contributed.

The man who asks for too much, is liable to errors.
Schumann.

Observations and Suggestions

ACCOMPANY—To go with, not to precede or follow. Choir organists please take notice.

CHOIR REHEARSAL—A meeting to be attended when there is nothing else going on in town. Respectfully referred to the members of volunteer chorus choirs for amendment.

ORGAN BLOWER—A gentleman of uncertain age and equally uncertain disposition, whose wife will not permit him to stay late at choir rehearsals.

PREACHER—A good friend of the choir, who will not see them too hard put to it, and so takes most of the time of the service for himself.

CHOIR—An aggregation of vocalists, friends of the clergyman, who dislike to see him over-worked, so would willingly fill in part of the service time for him.

ORGANIST—The best friend the choir has, but who, nevertheless, cannot understand why he should be expected to spoil his phrasing to accommodate short-breathed singers.

Fine feathers make fine birds, but fine clothes do not help the solo soprano in getting a good tone on the "high G."—The Choir Magazine.

♠ ♠ ♠

Absence of occupation is not rest.—Cowper.

One of the noblest aims of music consists in advancing religion and in edifying and elevating the human soul.

C. P. Emanuel Bach.

Conservatory Announcements and Events

Echoes of the Wagner Symposium (May number), are present in our July issue, where also will be found two papers read before the Women's Morning Musical Club during season of 1906-1907.

Miss Ethel Shepherd, one of the leading vocal teachers on the staff, has left for Paris where she will resume musical study, possibly with De Reschke.

The sudden death of Mr. Arthur Ingham has called forth much sympathy and a committee has been formed to arrange for a Memorial Testimonial. For reasons which are urgent, and which are satisfactory to the committee who have the matter in charge, it is proposed to create a fund for the benefit of the widow and three young children of the deceased organist. Contributions or any communication seeking further particulars, may be sent in enclosed envelope to Mrs. W. E. T. Massey.

On the evening of May 30th, a piano recital by pupils of Dr. Fisher was given in the Music Hall, the attendance being unusually large and the programme of particular interest as it presented only piano numbers, four of which had orchestral accompaniment and all displaying a very high order of technical facility as well as sympathetic interpretation.

Programme.

Rachmaninoff ....Prelude
Miss Gwendolyn Daville
Mendelssohn .... Capriccio, B Minor
Miss Isabel Sneath
Orchestral accompaniment on 2nd piano, Miss Mona Bates

Rubinstein ....Kamennoi Ostrow

Miss Olive Brush

(a) Grieg ....Aria from Holberg Suite

(b) Henselt ....If I were a Bird

Miss Gladys Bullock

Chopin ....Etude, C Sharp Minor

Miss Grace Hill

Mendelssohn .....Concerto, G Minor, Molto Allegro con fuoco

Miss Annie Connor

Orchestral accompaniment on 2nd piano, Miss Mona Bates

(a) Mendelssohn ....Spinning Song

(b) Chopin ....Polonaise, A Major (Military)

Miss Hazel Ireland

Bach.....Italian Concerto, Andante molto expressivo, Presto giojoso

Miss Mona Bates

Grieg.....Concerto A Minor, Allegro molto moderato

Miss Mabel Boddy

Orchestral accompaniment on 2nd piano, Miss Mary L. Caldwell

Mendelssohn..... ...Prelude and Fugue, E Minor, Op. 35

Miss Mary Morley

Saint-Saens..... .....Concerto G Minor, Presto

Miss Mary L. Caldwell

Orchestral accompaniment on 2nd piano, Miss Mabel Boddy

On May 14th, Mr. Edward Broome, Mus. Bac., lectured on "Welsh Music and Musicians" in the Conservatory Music Hall, assisted by Miss Perry and the choir and soloists of Jarvis St. Baptist Church. The unusually interesting programme directed the attention of the audience to both the archaic and modern sides of Welsh Folk Music, acknowledgment being made to the following eminent gentlemen for kind and most willing assistance in the preparation of the paper.

W. Ap Madoc, Esq., Musical Correspondent to several Chicago papers.

The Proprietor of "The Cardiff Times" for several old issues of the paper containing articles by D. Emlyn Evans, Esq., freely drawn from.

J. Francis Lloyd, Esq., Mus. Bac., Newcastle-on-Tyne, for valued information regarding his late father —J. Ambrose Lloyd.

David Jenkins, Esq., Mus. Bac., Aberystwyth University, for copies of his works.

Daniel Protheroe, Esq., Mus. Doc., for specimens of compositions.

Dr. Morgan and D. E. Evans, Van Wert, Ohio, for copies of hymn tunes.

W. M. Roberts, Esq., Wales, and D.O. Evans, Esq., Youngstown, Ohio, for access to all Welsh publications.

Bryceson Treharne, Esq., Adelaide University, South Australia.

The Reverend J. Irvon Davies, M.A., Wales, for an "Appreciation" of the influence of hymn singing upon the lives of the people of Wales.

On May 28th, the violin pupils of Mrs. Drechsler-Adamson gave an evening recital assisted by the Conservatory String Orchestra, Mr. W. G. Rutherford and Mrs. Houston, pupil of Mr. Rechab Tandy, before a large and appreciative audience.

Other important recitals during the month of May were the following : the violin pupils of Mr. Frank E. Blachford on May 6th ; an Evening of Readings on May 16th, by Miss Florence E. Lutz, of the School of Expression Faculty, including Lyric, Narrative, Dramatic, Burlesque and Epic selections ; the piano pupils of Mr. W. J. McNally on May 20th ; the pupils of Mrs. J. W. Bradley in a Vocal Recital on May 21st ; a recital by pupils of Mr. Rechab Tandy on May 25th at which Mr. Tandy gave three well contrasted numbers ; the pupils of Miss Lena M. Hayes in a violin recital on May 27th.

The Commencement Exercises of the School of Expression and presentation of Diplomas were held in the presence of a large gathering on May 31st when the following pupils graduated: Madeleine Gooderham Ellis, Jean Greenlaw Inglis, Alice Wegg Storry, Olive Steele Todd, Emily Bessie Urquhart, Isabel Elizabeth Watson.

An event of more than ordinary interest was the joint Lecture-Recital given by Mr. and Mrs. A. K. Virgil on May 23rd, of which the programme is herewith appended but which should have been listened to viva voce to be properly apprehended. The intellectual character of the recital was appreciated fully by the large audience containing many teachers and students of the piano.

1. (a) Rondo, G Major .....Beethoven
   (b) Velocity Scale Study, illustrating correct finger action, right relation of hands to keys, proper adjustment and perfect time.
   (c) Etudes Nos. 29 and 38, Op. 299.....Czerny

LECTURE—Part I

Subject: The Two Kinds of Learning.

2. (a) Three, Four and Five Tone Chord Studies, illustrating proper preparation of fingers, right condition of muscles and correct movements.
   (b) Scale Study, illustrating dynamic effects in passage playing as a schooling in expression.
   (c) Minuet a 1 Antique.....Seeboeck
   (d) Romance, F Sharp.....Schumann
   (e) Valcik .....Mokrejs

LECTURE—Part II

3. (a) Octave Scale Study.
   (b) "From Flower to Flower" (Octave Study).....Kullak
   (c) Polonaise, E Major.....Liszt

Home and Foreign Notes

The President and Committee of the Philharmonic Society of Sydney, New South Wales, invite applications for the position of conductor, who will be required to take up the appointment in August or September this year.

Duties will be preparing and conducting four concerts per year, generally oratorio and occasionally orchestral, with an extra sacred concert on Christmas Day.

Salary, £250 per year, two years' contract.

The appointment affords an excellent opportunity to secure also a valuable teaching connection. Apply in the first instance to Philharmonic, care of Novello & Co., 160, Wardour Street, London.

Dr. J. Humfrey Anger's lecture on "The Modern Enharmonic Scale" has been issued in neat and concise form by Wm. Tyrrell & Co., Toronto, who have charge of the edition for Canada. In the United States, it can be had from the Boston Music Co., Boston, and in England from the Vincent Music Publishing Co., London. A page of appreciation from authorities in various parts of the world lends interest to this valuable contribution to the theoretical literature of music, and no doubt Dr. Anger's thoughtful and original statements of a new phase of harmony will surely make their way and carry his name very far from the Dominion in

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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which he is so widely and favourably known. The lecture can also be had at the office of the Conservatory of Music ; price, 20 cents.

Writing in the "Strand" Magazine, the pianist, Emil Sauer, takes up a line of defence for Mendelssohn and others of kindred type.

"To my mind the way in which people of the hypermodern school pretend to listen with pleasure to the symphonies of Mozart or Haydn, while at the same time they openly declare their scorn for Mendelssohn, is the summit of hypocrisy. It is the same spirit of simplicity which runs through the works of all three, and no one who really appreciated Mozart and Haydn could possibly depreciate Mendelssohn. No ; the position they take up is due to the fact that they dare not pretend to dislike Mozart or Haydn, since their names are too great, but Mendelssohn can be made a scapegoat for their lack of appreciation for true beauty. I prophesy that when all the symphonic poems and one-act operas of the modern type go out of fashion they will do so for ever and a day, and that when that time comes such works of Mendelssohn as his Violin Concerto, his Pianoforte Concerto in G Minor, his Scotch Symphony, his overtures, his 'Songs Without Words,' and many more, will live and be as fresh in the next century as they have been in the past."

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The following is the list of graduates for 1907, alphabetically arranged : —

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Pianoforte (teachers' course) —Mr. Harry Coram, Drayton, Ont.; Miss Hazel M. Ireland, Carberry, Man.; Miss Isabel Sneath, Toronto.

Voice—Miss Lottie R. Fleming, Brandon, Man.; Mr. Norman T. Ives, Toronto Junction; Miss Ethel Y. King, Bowmanville, Ont.; Miss Eva A. L. McQuay, Owen Sound ; Miss Vera E. Ogden, Toronto; Miss Elizabeth Dale Sinclair, Burlington, Ont.; Miss Marion Louise Wilson, Toronto.

Violin—Mr. James O. Close, Woodstock, Ont.

Organ—Miss Jessie Diamond, St. John's, Newfoundland ; Miss Leonora M. Hughes, Galt, Ont.; Mr. Norman T. Ives, Toronto Junction.

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The following have passed the senior examination in the department indicated, and will receive diploma on completion of one or more subjects :—

Pianoforte (artists' course)—Miss Helen M. Grantham, Hamilton, Ont.; Miss Helen D. Gunne, Clinton, Ont.; Miss Marjorie Hoig, Oshawa, Ont.; Miss Irene Macdougald, Fenelon Falls; Mr. Lonnie Rees, Toronto; Miss Lillian M. Shannon, Toronto.

Pianoforte (teachers' course) Miss Mabel F. Boddy, Oshawa, Ont.; Miss Alice M. Boehm, Toronto; Miss Gwendoline M. Daville, Hamilton, Ont.; Miss May Irwin, Toronto; Mr. Albert Pye, Toronto.

Voice—Miss Martha Fudger, Toronto; Miss Marion Lewis, Sault Ste. Marie; Miss May G. Stockwell, Toronto.

Violin—Miss Marguerite Cotton, Toronto.

Organ—Miss M. Emily Boddy, Owen Sound, Ont.

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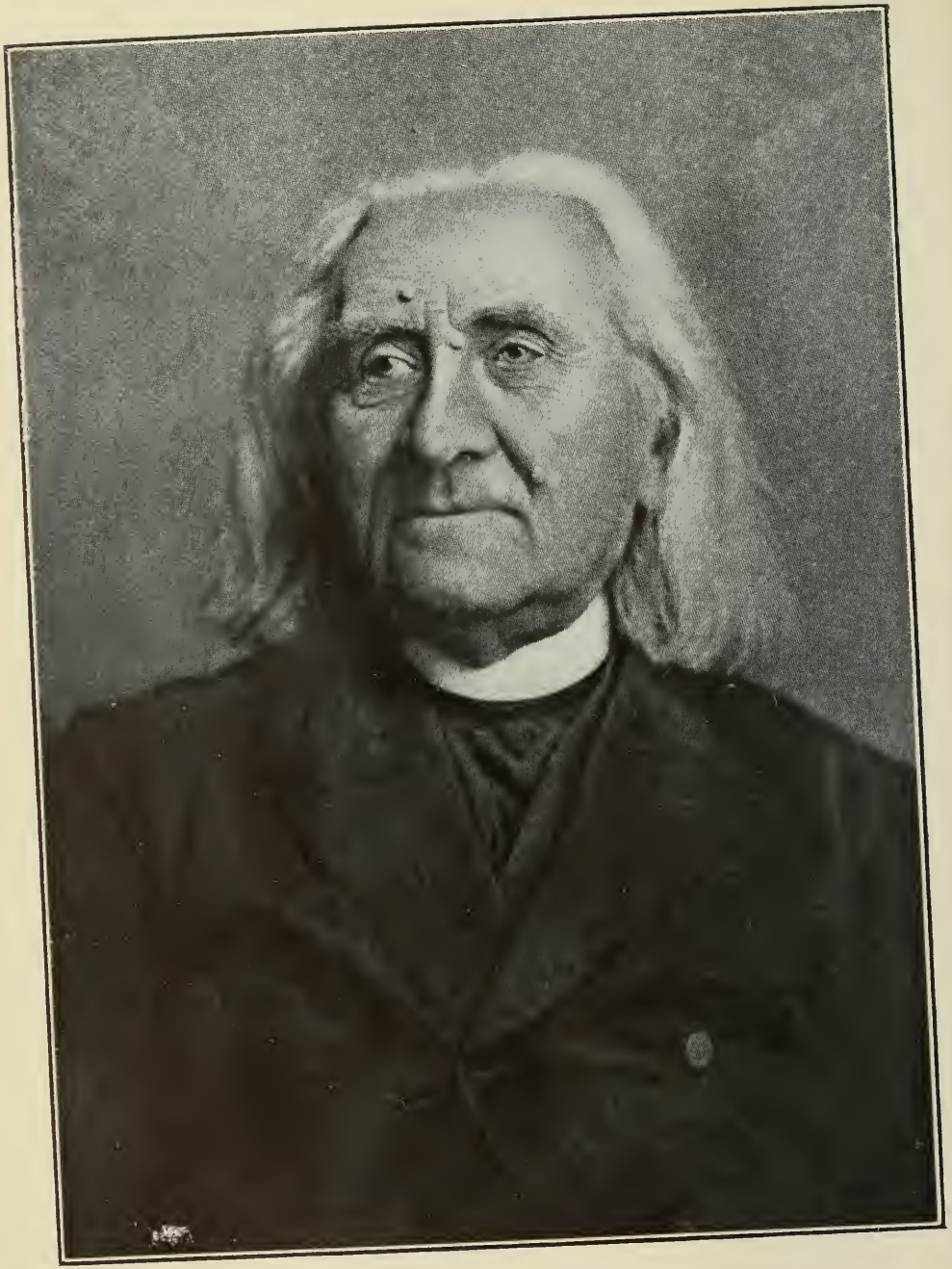

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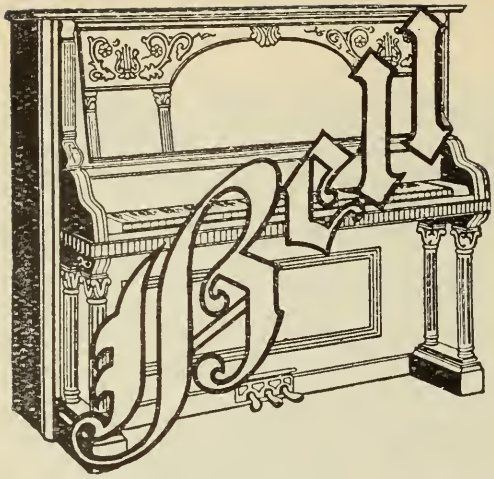

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Born in September

MEYERBEER, Carl Wilhelm, Kohler, Diabelli, Pohl, Philidor, Dvorak, Jomelli, Kuhlau, Hanslick, Kullak, Clara Wieck, Michael Hadyn, Cherubini, Jadassohn, Mercadante, Rameau, Klindworth, Wollenhaupt, Svendsen, Villiers Stanford.

In Carl Wilhelm, born in 1815, we have the composer of the German national song, "The Watch on the Rhine." He died in 1873. The name of Wollenhaupt, once so familiar as a writer of popular pianoforte pieces, is almost forgotten; born at Dusseldorf in 1827, he eventually died at New York. His pieces demand a neatness and dexterity of execution which even in these days of pianism would make demands on good players, in which respect they resemble the compositions of Thalberg and others.

BORN IN OCTOBER.

Cipriani Potter, Bargiel, Blumenthal, Schütz, Haberbier, J. F. Barnett, Jenny Lind, Molique, Verdi, Saint-Saens, Krebs, Hatton, Hauptman, Dreyschock, Kreutzer, Thayer, Galuppi, Fumagalli, Blagrove, Reber, Liszt, Hiller, Sivori, Johann Strauss, Bizet, Mayseder, Bertini, Dr. Spark.

In presenting this month an unusually strong photograph of Franz Liszt as frontispiece, we need only to make general allusion to the dominant qualities of heart and brain that distinguished this eminent man. Generous, even lavish in some directions, courteous and affable, capable of detachment from self, as proved by his kindness to Wagner, he will live probably in the eyes of posterity more in the character of a great man and leader of men rather than that of the composer. Of him, Hans Christian Andersen has written: "Liszt's whole appearance indicates one of those personalities which one is attracted to solely by their individuality. A special seal seemed to be set upon him, distinguishing him among a thousand." Liszt was a Hungarian by birth, born in 1809 at Raiding.

Franz Liszt

LISZT was among the first piano prodigies of the world for at the age of twelve years he was taken to England by his father and gave concerts in London with marked success. He took part in two grand miscellaneous concerts given at the Theatre Royal, Manchester, on the 2nd and 4th of August, the other chief attraction being 'The Infant Lyra,' a prodigy harpist 'not four years old,' and nine years younger than the juvenile Hungarian pianist. The programme included 'an extempore fantasia on Erard's new patent grand pianoforte of seven octaves by Master Liszt, who will respectfully request a written thema from any person present.' The advertisement of the second concert included the following :—

Master Liszt being about to return to the Continent where he is eagerly expected in consequence of his astonishing talents, and the Infant Lyra being on his way to London, the only opportunity which can occur for the inhabitants of Manchester to hear them has been seized by Mr. Ward ; and to afford every possible advantage to the Voices and Instruments, he has so constructed the Orchestra, that the Harp and Piano-Forte will be satisfactorily heard in every part of the house.

The young gentleman was honoured with a 'command' to perform before King George the Fourth at Windsor Castle. In the words of the Windsor Express of July 31, 1824 :—

On Thursday evening, young Lizt (sic), the celebrated juvenile performer on the pianoforte, was in-

troduced to the King at Windsor by Prince Esterhazy. In the course of the evening he played several pieces of Handel's and Mozart's upon the piano, which he executed in a style to draw forth the plaudits of His Majesty and the company present.

In the following year (1825), Master Liszt paid his second visit to England and again appeared in Manchester.

At his third visit (in 1827), he made the acquaintance of the late Charles Salaman, two years his senior who heard Liszt play Hummel's Concerto. In his pleasantly-written recollections of 'Pianists of the past' (Blackwood's Magazine, September, 1901), Mr. Salaman says :—

Very shortly afterwards—just before Liszt's morning concert, for which my father had purchased tickets from his father—we became acquainted. I visited him and his father at their lodgings in Frith Street, Soho, and young Liszt came to early family dinner at my home. He was a very charmingly natural and unaffected boy, and I have never forgotten his joyful exclamation, 'Oh, gooseberry pie!' when his favourite dish was put upon the table. We had a good deal of music together on that memorable afternoon, reading several duets. Liszt played some of his recently published 'Etudes,' Op. 6, a copy of which he gave me, and in which he wrote specially for me an amended version of the sixth study, Molto agitato.

With reference to the word "recital" the familiar term owes its origin to Liszt's performances. The late Willert Beale records that his father, Frederick Beale, invented the designation, and that it was much discussed before being finally adopted. The advertisement reads thus :—

LISZT'S PIANOFORTE RECITALS.

M. Liszt will give at Two o'clock on Tuesday morning, June 9, 1840, recitals on the pianoforte of the

following works :—No. 1. Scherzo and Finale from Beethoven's Pastorale Symphony. No. 2. Serenade, by Schubert. No. 3. Ave Maria, by Schubert. No. 4. Hexameron. No. 5. Neapolitan Tarentelles. No. 6. Grand Galop Chromatique. Tickets 10s. 6d. each ; reserved seats, near the Pianoforte, 21s.

The 'Recitals'—the plural form of the term will be noticed—took place at the Hanover Square Rooms, and the piece entitled Hexameron (a set of variations on the grand march in I Puritani) was the composition of the following sextet of pianists : Thalberg, Chopin, Herz, Czerny, Pixis, and Liszt, not exactly 'a singular production,' as the Musical World remarked, but 'an uncommon one.' In connection with the 'Recitals,' Mr. Salaman may be quoted :—

I did not hear Liszt again until his visit to London in 1840, when he puzzled the musical public by announcing 'Pianoforte Recitals.' This now commonly accepted term had never previously been used, and people asked, 'What does he mean ? How can any one recite upon the pianoforte ?' At these recitals, Liszt, after performing a piece set down in his programme, would leave the platform, and, descending into the body of the room, where the benches were so arranged as to allow free locomotion, would move about among his auditors and converse with his friends, with the gracious condescension of a prince, until he felt disposed to return to the piano.

It is strange, but true, that no less than forty-five years had come and gone before Liszt again set foot on Albion's shores. In the year 1886, aged seventy-five, he came again, and charmed everybody with the geniality of his presence.

It was at the invitation of the late Mr. Henry Littleton (then head of the firm of Novello & Co.) that Liszt paid his last visit to England in 1886. The great pianist arrived on May 3, and remained under Mr. Littleton's hospitable roof at Westwood

House, Sydenham, during the whole of his sojourn in England. The events of those seventeen days were a series of triumphs to the grand old man of pianists.

As an indication of the general interest aroused by the coming of Liszt, Punch burst forth in the following strain :—

A Brilliant Variation.—Mr. and Mrs. Littleton's reception of the Abbé Franz Liszt, at Westwood House, Saturday night last, was an event never to be forgotten. But it was not until all the Great 'uns had left the Littletons that the Greatest of them all sat at the piano in the midst of a cosy and select circle, and then, when Mr. P-nch had put on his Liszt slippers..... but to say more were a breach of hospitality. Suffice it that on taking up his sharp-and-flat candlestick in a perfectly natural manner the Abbé, embracing Mr. P-nch, sobbed out, "This is the Abbé'ist evening I've ever had. Au plaisir !"—Extract from a Distinguished Guest's Diary. Privately communicated.)

Although he was in his seventy-sixth year at the time of this, his last sojourn in England, his pianoforte technique astonished those who were capable to form an opinion, and who were amazed that he did not 'smash the pianoforte, like his pupils !' He was immensely gratified at his visit, and in parting with Mr. Alfred and Mr. Augustus Littleton, at Calais, he said : 'If I should live two years longer I will certainly visit England again !' But alas ! a little more than three months after he had said 'Good bye' to these friends, Franz Liszt closed his long, eventful, and truly artistic career at Bayreuth on July 31, 1886. In concluding an appreciative obituary notice of the great pianist which appeared in the Musical Times, Professor Niecks said, 'Liszt has lived a noble life. Let us honour his memory.'

The photograph of Liszt (which forms our frontispiece) is the last for which he sat ; it was taken by Mr. Augustus Littleton.

(The editor of the Bi-Monthly has pleasant recollections of an afternoon passed at Westwood House, Sydenham, a noble and elegantly appointed modern mansion testifying to the solid prosperity of that well-known firm, Novello & Co., of which Mr. Littleton at that time was the successful head and always fond of extending his princely hospitality to colonial and other visitors.)

The Passing of Joachim

THE death of Joseph Joachim has justly been regarded as a sad if interesting event, for, with his decease, it may be said that the last link binding us to that simple, broad-minded, truly gifted generation which produced Mendelssohn and his immediate followers, has now been severed. It was perhaps just as well that America never saw, or to be correct, never heard Joachim, since his methods were quiet and his effects void of eccentricity ; his concert presence while dignified and manly, was not aided by those peculiarities, either physical or of something in tone and nuance which now-a-days even a good, honest, classical violinist must possess it seems, to reach ultimate and absolute success. From 1859, he was famous in Europe and the friend of Brahms, David, Schumann, Liszt, Berlioz,

and hosts of others, and without claiming impossible things for the art, he was distinctly a moral power in the musical world. There is a well-known novel, entitled "Charles Anchester," in which an attempt has been made to depict in the hero the singular charm of purity of Joachim's character ; the book at one time received doubtful commendation, but time has shown that in the words of the great D'Israeli, "Charles Anchester" is the classic of the art and it is well worth reading to-day, although issued so many years ago as a tribute to the genius and noble character of Joseph Joachim. As a composer, his "Hungarian Concerto" is on a grand scale, somewhat melancholy, but finely worked out. In 1899, the sixtieth anniversary of his first public appearance was celebrated at Berlin by a magnificent orchestral performance, in which nearly all the violins were concert-masters and old pupils of the master in chamber music. The utmost enthusiasm prevailed, especially when Joachim himself performed the Beethoven Concerto in the presence of the two hundred orchestral players among whom were Marie Soldat, Willy Hess, Gustav Hollaender and others equally famous. He was born in Hungary on June 28, 1831.

The November number of the "Bi-Monthly" will contain a sketch of Miss Ethel Shepherd, with portrait ; an article entitled "Sharps versus Flats," by Edmund Hardy ; an article on Thalberg, "A Forgotten Pianist," by J. W. F. Harrison ; a review of the life and compositions of Edward Grieg, and the usual departments.

Mr. J. W. F. Harrison

THE subject of this sketch, by virtue of a cultured and sympathetic personality, is one of the most widely known and most popular of Canadian musicians, having lived successively in Montreal, Ottawa, and Toronto, retaining friends in all three cities, and, through his connection with different schools and colleges, having an unusually long list of piano and organ pupils, past and present, in all sections of the Dominion.

Born in Bristol, England, a glance at Mr. Harrison's early life is particularly interesting as it prepares us for features of his later career ; his earliest remembrances being of a very musical family and household where a great deal of the best chamber music was frequently performed and where the friends and visitors included many leading artists and musicians in the West of England. One of these, for example, was Praeger, brother of Wagner's close friend and biographer, Ferdinand Praeger, while Sims Reeves and Mrs. Reeves, Fabio Campana, the Pateys, Henry Blagrove and others of like eminence were among the artists frequently visited. At that time, the celebrated Theatre Royal was frequently the scene of engagements by Madge Robertson (Mrs. Kendal), Kate and Ellen Terry and others equally prominent, the Chutes, father and son, managers of the above, being well-known figures in the artistic milieu, all combining to render Bristol a place of much importance and interest to the young students of those days.

Closely associated with Mr. Harrison at this time was a talented sister, and together the clever children

gave concerts and played duets with unfailing success until a move was made to the Continent, where the brother, possessing a voice of much promise, studied for some time in Italy, becoming in Naples the pupil of Signor Vincenzo Magnetta, himself the pupil of and secretary to Mercadante. At still a very early age Mr. Harrison became choir master of the English church at Naples, where the family took picturesque quarters in the Villa Colombrano, a typical old Italian palazzo. The climate of Italy, however, as in many similar cases, proved so far from beneficial, that Mr. Harrison's voice underwent deterioration, and he next gave his chief attention to the piano, studying under such well known masters as Esain and Lubeck, and also in London. On returning to England he took up the organ with Mr. George Riseley, and here in the great Cathedral, in the hallowed aisles of the most beautiful parish church in England, the farfamed St. Mary Redclyffe, and in the lovely little suburb of Henbury, were spent many happy hours in study and practice, alternating with such delightful and ever memorable engagements as accompanying the late Mrs. Scott Siddons in the "Antigone", and Mrs. John Sterling in readings on tour. A notable feat at the age of nineteen was the drilling and rehearsing large choruses in the "Messiah" and other oratorios for Henry Leslie, and similar undertakings all went to give experience and confidence when at the age of twenty-four the young musician determined to remove to Canada. Mr. Harrison's first appointment was to the organ of St. George's Church, Montreal ; later on he was for a few years at Christ Church, Ottawa, and at present he is the popular organist and choir master of St. Simon's Episcopal Church, where he maintains a fine choir of men and boys.

The church of St. Simon's, Howard St., was among the first of the Episcopal Churches in Toronto doing

MR. J. W. F. HARRISON

a full Choral Communion service, and from the number of good singers and choir conductors that have gone forth from its ranks might almost be looked on as a training school for choristers. Among Mr. Harrison's organ pupils are Mr. A. E. Redsill, St. Matthew's, Toronto Junction ; Mr. F. Race, St. Philip's ; Mr. W. Marshall, Trinity Methodist ; Mr. Clatworthy, St. Mary's, Dovercourt ; Mr. Jenkins, St. Andrew's, Ottawa ; Mr. R. M. Chase, late organist, St. John's, Toronto Junction ; Miss M. Cook, St. John's Presbyterian Church, Cornwall; Miss Edith McIndoo, St Paul's Methodist, Fresno, California ; Miss Leary, Anglican Church, Lindsay ; Mrs. F. Clarke, Church of the Ascension, Toronto ; Miss Mitchell, A.T.C.M., German Methodist Church, Berlin ; Mrs. Cairns Smith, Napanee, and many others. The piano pupils in positions of distinction are equally numerous.

Mr. Harrison's connection with the Ontario Ladies' College at Whitby, which under the energetic management of Dr. Hare has achieved so commanding a position among colleges, is so well known as not to require dwelling upon ; a high standard has been long maintained among its graduates who have gone forth not only to the ends of the Dominion but to various other lands. Mr. Harrison is one of the examiners in piano at the Conservatory and also at Toronto University and he has frequently lectured on musical subjects. His interest generally in artistic matters has led him to cultivate a taste for painting inherited from his family. He excels in water-colours, his studio at the Conservatory containing many sketches which would do credit to the powers of an acknowledged artist. As pianist, organist, conductor and teacher Mr. Harrison has been long and favorably known ; he has held office in the Clef Club, the Canadian Society of Musicians, etc.

A Famous Choir

SINCE the days of Leslie, the famous London conductor, there has been no such commanding and success-assuring director of choral music as Sheffield's master musician, Doctor Coward.

Germany, last September, declared this by acclamation right along the line of route from Dusseldorf to Frankfort. Dr. Coward is the conductor of the Southport Festival, responsible for the production of the masterpieces which form the programmes of the Leeds Choral Union, Huddersfield Choral Society, Sheffield Musical Union, Barnsley St. Cecilia Society and Newcastle-on-Tyne Choral Society. Canada has now commissioned Dr. Charles Harriss, who is on a visit to the Mother Country, to secure Dr. Coward and his famous Sheffield Musical Union Chorus for a tour of the Dominion in August and September of next year. Dr. Harriss has interviewed the executive of the society, and found it possible. A couple of thousand pounds has already been planked down to cover initial expenses. The chorus will number 200, and the visit will extend over four weeks from home to home. Sixteen concerts will be given in the chief cities of the Dominion. Oratorio, cantata, mass, Madrigal, part song will all be included, but the chief feature will be the unaccompanied part singing, in which department the chorus confessedly stands unrivalled.

Dr. Harriss and the Canadian gentlemen who are acting with him, have as their chief and foremost object the bringing into closer contact of the colonies and the Mother Country, through the medium of the best choral music that past and present composers of

music can give, providing an educational power for the Canadian people, and inciting them to greater musical attainment.—Manchester, Eng., paper.

While all musical people will be glad to welcome the Sheffield Choir, especially as by sending our own Mendelssohn Choir across the water we are returning the compliment, it is only too easy, reading between the lines of the extract quoted above, to recognize the prevalent tone of English people towards Canadian standards of art. The truth is, that when English musicians strike Canada, either as teachers or executants, they are usually reduced to the condition of the Queen of Sheba ; to wit, there is "no more spirit" in them, and they exclaim—not very often though—"I believed not the words, until I came, and my eyes had seen it ; and, behold, the half was not told me."

On Pronouncing Foreign Names

A CORRESPONDENT, evidently a student, writes to inquire what rules apply to the correct pronunciation among musical people of many well-known foreign names of composers, operas, celebrated cities and the like, and the question is one likely to open up considerable discussion.

We quite appreciate the difficulty of deciding these matters for ourselves and must ask our correspondent to follow what we say carefully in order to prevent misunderstanding. For example, she complains of being met by a stony stare if she refers to Mozart or Mendelssohn, pronounced after the English fashion,

yet in certain circles—and quite as cultivated ones too—she might be thought more than a trifle pedantic were she to essay the German pronunciation.

Yet, if we give the correct rendering of "Beethoven" and "Wagner", and now-a-days people mostly do, it is difficult and not a little puzzling to say why we do not treat "Mozart" and "Mendelssohn" in the same way. The fact is, that the proverb bearing on the absence of analogy in the English language holds good even with regard to our treatment of foreign words, and individual circumstances and usage alone can determine why and when one plan must be adhered to or departed from. May not a partial solution be found in this statement, that in some instances the town or the author or the composer is sufficiently great for the word to have passed into and actually become English? We consider it do we not, distinctly bad form to talk about "Paree", why then should we say "Wien" for Vienna, or "Koln" for Cologne, simply because we passed through such places on our short European trip last summer, or because we are acquainted with German friends who naturally hold to those pronunciations? Possibly the name of Mendelssohn has become so familiar and so long endeared to a past generation of English and Americans that the faulty rendering of the word is thoroughly engrained and has become one with the English language. It is precisely in cases like this that the use of Esperanto will prove a happy solution of a difficult problem; in the meantime, we must enter a plea for a certain elasticity in this matter of pronunciation since nothing is clearer than that to encourage people to drop into languages they do not understand will not tend to culture of the right kind. Most of us have all we can do to keep our English fairly good in these days of short cuts to expression both in writing and conversation, but there is a quickening all around us which says that we must also avail

ourselves of every opportunity in the direction of correct speaking and broad thinking, so that perhaps the wisest advice to the correspondent in question would seem to be, to be quite sure she knows how to use the foreign pronunciation, and then, to be quite sure she knows when to use it—and then, go ahead! "How do you like London?" Mr. Podsnap now inquired; "London, Londres, London?" The foreign gentleman admired it. "The Constitution Britannique—we say British, but you say, Britannique; our language is difficult. Ours is a copious language and trying to strangers."

Personally Conducted

UNDER the guidance of the Head of the Conservatory Residence, No. 2 Orde St., an extremely pleasant hour was spent in going over the spacious building now reinforced by a portion of the "Annex" and in meeting the young ladies already gathered under that commodious and comfortable rooftree. From the middle and from the wave-washed West, from the United States and from all sections of our own country, have come the fair "girl-graduates" striving to realize in this city of Toronto all those dreams of learning and serving, those visions of a future spent in following the ideal lines of beauty and art which formed the ground work of the Laureate's noble plan. From Brandon and Vancouver, from Illinois and from Dakota, from Edmonton and other distant points they have reached Toronto, once regarded as the Queen City of the West but now often spoken of by dwellers along the

Pacific shores and upon the fenceless prairie as a Mecca of the East, and we can enter into their feelings as they view the splendid park, the historic University, the stately avenue and the imposing size and equipment of the Conservatory itself. Girls in Residence—how the very idea, before and even during Tennyson's day was often scouted. Yet the seed was being sown even then and now the harvest is being gathered and far from being any anomaly it has become the correct, pleasant and desirable thing for young women to live together in communities after the college or Residence plan. Still, a spice of novelty attaches to it and will continue to be associated with this method of study for some time, we think, and for the reason that our girls are not, nor do we wish them to be precisely like our sons in every respect. Girls may live in communities, in Residence, in colleges, they may if they choose seize upon and enjoy many other privileges which for many years were regarded as sacred to the superior sex, but just because they are girls, just because they are young women and therefore the arbiters of manners and morals, we look for in them a continuation of all the sweet and ladylike graces of tact, consideration, politeness and amiability which up to their student period were doubtless daily present in their characters. Remembering this expectation on the part of all interested in them the Residence will therefore not only be a place to study and practice in, not only a place to eat and sleep in, but a place to form friendships in, to win and keep the regard of others in, and to learn, it may be, those lessons of interdependence, of charity and of self-knowledge, self-restraint which many of us have to go away from home and its too-protecting care in order to learn.

Well, we have moralized a long way from the fresh white and violet-sprinkled walls of the many attractive rooms, some looking west to the setting sun, some on the bright green sward of the avenue and some commanding a fine view of the park; the

students, busy with score paper and pencils, or writing enthusiastic letters home, have risen at our appearance in graceful deference to the Head and upon her graciously signifying permission, have settled again to congenial labours ; the first mild September days are merging into the mellow October ones and work is beginning in earnest. The little restraints imposed upon this band of students are slight indeed compared to their privileges ; think if the statutes in the "Princess" were for them !

> "Not for three years to correspond with home ;
> Not for three years to cross the liberties !
> Not for three years to speak with any men !

Rather do we gladly quote the succeeding and inspiring lines.

> * * * "O lift your natures up ;
> Embrace our aims ; work out your freedom, girls,
> Knowledge is now no more a fountain seal'd ;
> Drink deep, until the habits of the slave,
> The sins of emptiness, gossip and spite
> And slander, die. Better not be at all
> Than not be noble * * *

For "Academic silk, in hue the lilac" there may be only modern clothes of quiet shape ; it shall be ours to be heroines in shirt-waists. For "zones of gold" perhaps the useful watch-bracelet ; for the "great organ rolling thro' the court" only the silent and mysterious clavier in the hall corner ; for "solemn psalms and silver litanies" the bell rousing us to breakfast in the dark mornings of midwinter. For Knights of the Round Table—behold—the Ladies of the Long Table.

> * * pacing staid and still
> By twos and three, till all from end to end
> With beauties every shade of brown and fair,
> In colours gayer than the morning mist,
> The long hall glitter'd like a bed of flowers.

A New Composer

ACHILLE CHARLES DEBUSSY—his name. Nationality—French; of genius, more than talent, of unbounded originality, and yet it may be, with certain limitations which will debar him from attaining to the greatest of heights. Product of late Parisian days, and schools of art and thought, he is no lover of the classic, preferring Verlaine and Gauthier to Beranger; morbid at times, didactic never, poetic always, a master of local colour in musical expression, throwing form to one side where he discovers he can do without it, he still possesses the power of halting before his progressions become tiresome in their obscurity and leaves the impression upon the ear that if he would he might produce some noble dramatic work worthy to follow Wagner and Saint-Saens. Astonishingly new and unhampered, his pages lack almost altogether of modulation. He calmly leaps from key to key, from chord to chord with even more freedom than Puccini or Mascagni; for him the seventh has well nigh disappeared and strange new combinations that demand equally strange and new systems of fingering, arrest the eye and ear. The Oriental colouring attracts him chiefly; in the three piano pieces named "Pagodes," "A Street in Grenada," "A Garden in the Rain," we have wonderful tone pictures full of fire and brilliancy.

The Father of Pessimsim

Such is one of the titles of Arthur Schopenhauer who died in the Hotel d'Angleterre, in Frankfort in 1860, on September 23rd. These maxims were written in pencil on an old note-book and found years afterwards in the attic.

Expose your friendships only to success.

All superiority attests itself by calmness.

Do you wish to die undiscussed? Do no good.

Every return to the nomadic state pacifies, vivifies, and sanctifies.

Who would not purchase peace at the cost of a few harmless grimaces? That is monastic life and the charm of cenobitism.

To blow is not to play, and to refute is not to think.

When you make a new friend, think of the future enemy who is already in him.

We follow only bad advice.

Error makes more martyrs than truth.

Every republic of more than twelve thousand souls tends toward monarchy, and vice versa.

He who first wrapped bon-bons in mottoes and verses foresaw the future of literatures.

These "Last thoughts of Arthur Schopenhaner" are cited more as a matter of literary interest than as truths to live by, still a keen knowledge of human nature and its foible seems to animate the drastic page. Musicians as a class are as a rule more optimistic than pessimistic so no great harm will be done; by-the-way, a recent column of jokes has the following. One lady to another—presumably at a distance from Federated Clubs—"I feel so much better just at present, I'm getting quite optimistic again." "You don't say? Why, I never knew you had anything wrong with your eyes!"

Musicianship for Singers

Robt. Stewart Pigott

IN too many instances, parents will not pay, nor pupils work for the serious side of vocal art. "Life is too short to be a reformer," and teachers have enough to worry them without trying to educate their patrons, but if they want a lasting success, they must insist upon this vital factor—Learn your musical A.B.C.'s. This should be done under the primary teacher—while the pupil is young and studying at home. When the pupil, having passed the intermediate, goes to some city, to a high priced teacher to learn his senior work, he finds the year too short to get even a fair knowledge of the prescribed songs and arias, if he be lacking in a good fundamental training. Nothing upsets a singer more than uncertainty, and nothing causes more uncertainty than the worry about "time." When a singer doesn't know when "to come in" he loses his "tone," and all of his work goes for nothing. Without some sense of Form one cannot sing with authority and style, and these are "failing subjects" with examiners and public. Of course there are a favored few who are so satisfied with their own efforts, that they insist upon an accompanist following them in all their vagaries, but these are specially protected and gifted (?) and quite outside the pale of the law. They have their place and fill it, but the work-a-day singer must obey the law, or suffer.—Robert Stuart Pigott, in "Musical Canada."

Toronto's Attractions

PROBABLY no better proof of Toronto's leading place among musical cities of this continent can be afforded that the following announcements, in part, of first-class attractions for the coming season.

Musical dates ahead, so far as learned, are as follows :—

October 18.—Mark Hambourg, Massey Hall.

October 21.—Emma Calve, Massey Hall.

October 28 (the week of)—Ben Greet and Company in Shakespeare and "Everyman," Massey Hall.

November (early)—Mme. Sembrich, Massey Hall.

November 3.—Howard Massey Frederick in vocal recital, Conservatory of Music.

November 8.—Fannie Bloomfield Zeisler, Massey Hall.

November 18-19-20.—"Madam Butterfly," Savage Opera Company, at the Princess Theatre.

November 27.—Paderewski, Massey Hall.

Date of month not fixed.—Festival Chorus in Max Bruch's "Cross of Fire," Massey Hall.

December 3.—Toronto String Quartette concert, Conservatory of Music.

December 10.—Conservatory Symphony Orchestra concert.

December 12.—Sousa's Band, Massey Hall.

December 16-17.—The National Chorus and the New York Symphony Orchestra, Massey Hall. Works, "The Death of Minnehaha" and "The Pied Piper of Hamelin."

February 10-11-12-15—Mendelssohn Choir and the Theodore Thomas Orchestra, Massey Hall.

February 18.—Toronto String Quartette concert.

February 24.—Mendelssohn Choir at Buffalo.

March 2-3.—Schubert Choir and Pittsburg Orchestra, Massey Hall.

April 9.—Conservatory Symphony Orchestra concert.

April 28.—Toronto String Quartette concert.

Conservatory Announcements and Events

IT is pleasant to record that during the summer vacation many new and interesting improvements have been carried out not only in the "Annex" but in the main building of the Conservatory of Music.

Visitors from abroad and from the U. S. are always both surprised and delighted at the rare advantages which surround the Toronto Conservatory and the enlargements this season conducted under the eye of the Musical Director, Dr. Edward Fisher, and of the energetic Secretary, Mr. H. J. Bohme, have left scarcely anything to be desired.

The sympathy of a very large and ever increasing circle of friends, including all pupils and teachers of the Conservatory went out to Mrs. Fisher in the late spring upon the death of her esteemed father, which sad event occurred near Boston, her early home.

We regret also to chronicle the great loss sustained by Mr. A. R. Cringan in the death of his son at Muskoka duriog the progress of a regatta. The Conservatory was represented at the funeral by several members of the staff while general and sincere regret has been expressed on all sides.

The Residence, 2 Orde St., has again opened most propitiously with over thirty students and with Miss Denzil, the popular head, in her accustomed place.

The Residence life is made as home-like as possible and is intended to be wholly in the interests of its occupants who are desirous of cultivating good habits of study and definite advancement in their work. Owing to the limited number admitted, application should be made as early as possible. Preference will be given to those who seem likely to adjust themselves most successfully to the standards and methods of the Residence life.

Mr. Harry B. Williams (pupil of Dr. Ham), has been appointed baritone soloist of Erskine Presbyterian Church.

The scholarships won at the final examinations, June 1907, were as follows :

A partial scholarship, value $50, awarded by the Conservatory for "highest standing," with first-class honors, senior examination, piano department, was won by Miss Mona Bates, Toronto.

A partial scholarship, value $40, awarded by the Conservatory for "highest standing," with first-class honors, intermediate examinations, piano department, was won by Mr. Harry Coram, Drayton, Ont.

A partial scholarship, value $15, awarded by the Conservatory for "highest standing," with first-class honors, primary examination, piano department, was won by Miss Nellie M. Williams, Toronto.

A partial scholarship, value $50, awarded by Messrs. Heintzman & Company, Toronto, for "highest standing" in special examination, pianoforte department, was won by Miss E. C. Wilma Warne, Bracebridge.

A partial scholarship, value $25, awarded by the Conservatory for "highest standing," with first-class

honors, junior examination, vocal department, was won by Miss Helen Louise Davidson, Picton, Ont.

A partial scholarship, value $15, awarded by the Conservatory for "highest standing," with first-class honors, primary examination, vocal department, was won by Miss Mona Marie Hammill, Tottenham, Ont.

A partial scholarship, value $40, awarded by the Conservatory fot "highest standing," with first-class honors, intermediate examination, theory department, was won by Miss Margaret L. Macdonnell, Toronto.

A partial scholarship, value $25, awarded by the Conservatory for "highest training," with first-class honors, junior examination, theory department, was won by Miss Rachelle Copeland, Toronto.

A partial scholarship, value $15, awarded by the Conservatory for "highest standing," with first-class honors, primary examination, theory department, was won by Miss Muriel Walterhouse, Toronto.

An interesting event will be a joint recital on the evening of Oct. 3rd in the Conservatory Music Hall by Mr. George Wilson and Mr. Frank Welsman, when a most unique and artistic programme will be offered by these wellknown pianists.

Mr. Kirkpatrick, Principal of the School of Expression, announces an evening devoted to Barrie's "Little Minister" on September the 26th.

In the death of Mr. Auguste Bolte, a citizen well known and much regretted, the Conservatory has lost a valuable member of the Board of Directors.

Home and Foreign Notes

Mr. Wheeldon, the new organist of the Metropolitan Church, has already given a course of organ recitals and proved himself a fine executant and interesting writer for the noble instrument he understands so well.

Mr. Geo. Wilson, organist, pianist, teacher and composer, late of Mt. Allison College, and pupil of Siloti in Paris, has joined the Conservatory staff. Mr. Fletcher, of the Schubert Choir, and Mr. Howard Massey Frederick, late of Syracuse University, are also recent distinguished additions.

In connection with the twenty-fifth anniversary of the production of "Parsifal," Herr Humperdinck has given in an Austrian paper some reminiscences of his first meeting with Wagner and the private performance of the 'Liebesmahlszene" at the Villa d' Angri, near Naples, to which he was invited. Before that memorable day had closed, Wagner told Humperdinck that if he came to Bayreuth, there was work of all kinds to be done which might amuse him. And he added, "Yes, my dear young fellow, the old, great masters of painting had first to grind colors before they could work independently." Whereupon the future composer of "Hansel und Gretel" replied, "All right, I will come as a color-grinder (Farbenreiber)."

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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Much interest attaches to the unexpected death of Edward Grieg, who was just about to journey to London to conduct several concerts and to appear as solo pianist. Dr. Grieg—as the papers call him, some papers—has left an imperishable legacy of beautiful music behind him, chiefly for piano and violin, although his songs and concertos have also much that is remarkable in them. He was born in 1843, and was a pupil at the Leipzig Conservatorium. National or local color is abundant in his compositions, but so beautifully worked in and combined with such rare skill that, save in a few examples, the Norwegian motives do not pall.

CONSERVATORY SYMPHONY ORCHESTRA

The project of establishing a permanent Symphony Orchestra in connection with the Conservatory was successfully launched last season, and its prospects for a brilliant future are most encouraging. While the plan of organization as indicated in the Conservatory Calendar of 1906-7 was followed very closely, its development was attended with even more immediate and important results than at first had been anticipated. Owing to the high class of music taken up for study and performance, much of it being technically difficult, the personnel of the orchestra consists largely of professional players. Advanced

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students and amateurs of ability and experience, however, are admitted to membership on certain conditions and on being accepted by the conductor.

Two public concerts will be given in Massey Hall during the present season, the first one in December and the second in April. Rehearsals will begin in September. This orchestra, under the conductorship of Mr. F. S. Welsman, offers a valuable opportunity to advanced students of gaining the breadth of style and the special experience so much coveted by players of stringed instruments, and which can only be acquired by playing constantly and for a considerable period in an orchestra of this character.

A special prize has been offered by R. S. Williams, Esq., of Toronto, to be competed for in the Violoncello Department. The prize consists of a violoncello, value $350.00. It will be awarded to the student receiving the highest marks in the Senior Examination. Only those students are eligible who have attended the Conservatory under Dr. Nicolai's instruction, for a period of not less than one year.

A considerable number of Free Scholarships, varying more or less from year to year, and intended for specially talented and deserving pupils of advanced grades are donated at the beginning of each academic year by various members of the Faculty.

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EDMUND HARDY, Mus.Bac.
Teacher of Piano Playing and Musical Theory, at Toronto Conservatory of Music, Westbourne School and Westminster College.

Due notice of the Special Scholarship competitions are given in the leading Toronto papers early in September.

Miss Mary Smart has returned from her holidays and has removed her studio from Yonge-street Arcade to the Conservatory.

Ernest Schelling, the American pianist, after a visit to the Duke and Duchess of Mecklenburg at Castle Willegrad in Bavaria, to attend the ceremonies of the Duke's investiture as Prince Regent of Brunswick, has gone to Ragaz in Switzerland, where he has rented the villa of Carmen Sylva, the poet-queen of Roumania. Mr. and Mrs. Schelling have had M. and Mme. Paderewski as their guests at Ragaz throughout July.

Richard Buhlig, the new figure in the piano world for next season, whose right to rank among the great virtuosos, is presaged throughout his presentation by the house of Steinway in the same manner that marked their introduction of Lhevinne, is an American by birth. Born in Chicago 28 years ago, he received his early musical training there and some ten years ago went abroad to study with Leschetizky. Buhlig has since made a decided impression abroad. His pictures indicate a very poetic looking young gentleman, and he is said to possess the most magnetic personality of any pianist since Paderewski.

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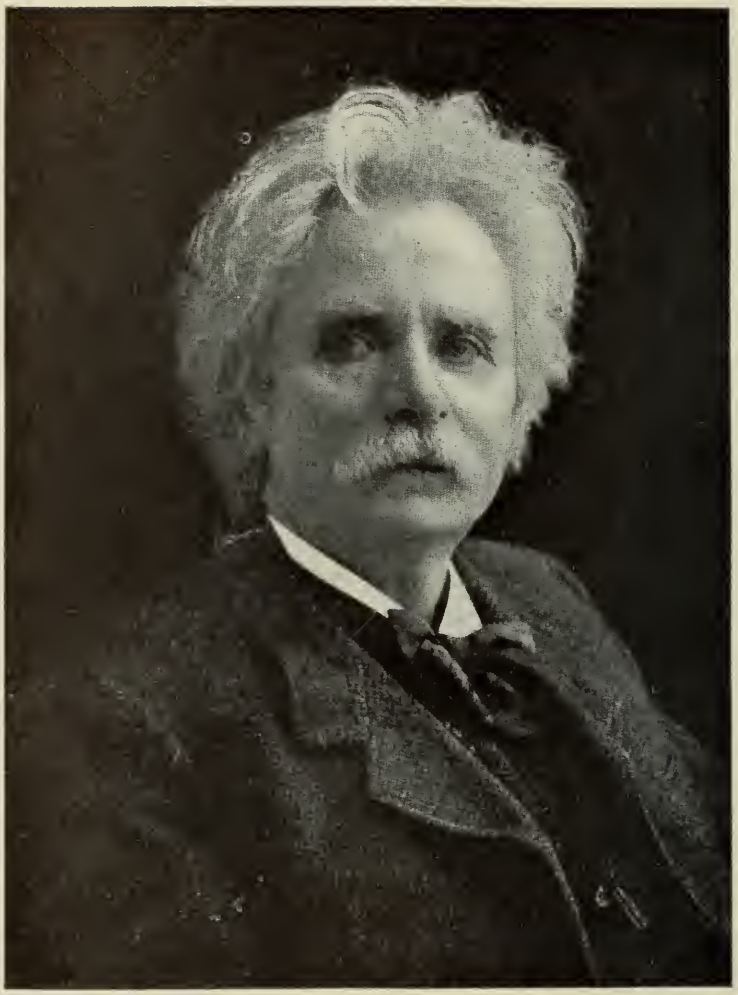

Edvard Grieg.

The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

Published in January, March, May, July, September and November, by the TORONTO CONSERVATORY OF MUSIC.

EDITED BY MRS. J. W. F. HARRISON

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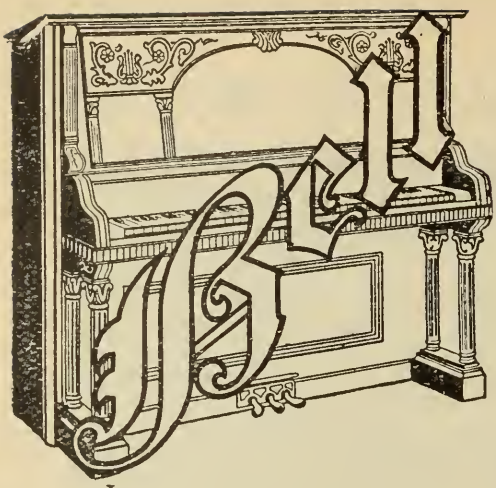

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Born in November

BELLINI, Dittersdorff, Tausig, Dannreuther, Hans Sachs; Weckerlin, Himmel, Romberg, Merkel, Spontini, Fanny Hensel, Curwen, Hummel, Sir Henry Bishop, Sims Reeves, Donizetti, Ries, Louis Plaidy.

Those who know the name of Romberg only as composer of "The Lay of the Bell" may care to learn something of the history of the family bearing that name, one almost as numerous as that of Bach, and as prolific in musicians. Bassoon-players, violoncellists, clarionet-players, composers and violinists, they became distinguished early in the eighteenth century, Andreas, the most eminent as a composer, being born in 1767, dying, Nov. 10, 1821. Although Court-Capellmeister at Gotha he died in great destitution.

BORN IN DECEMBER.

Gungl, Marie Krebs, Lablache, Eckert, Lindpainter, Kirchner, Zelter, Berlioz, Monk, Leopold Mozart, Beethoven, Boieldieu, Cimarosa, Goetz, Weber, John Ella, Ernst Pauer, Abt, Benedict, Bottesini, Sarasate, Sir John Goss.

If we put Beethoven and Carl Maria Von Weber on one side as geniuses of the first order, probably the most suggestive name in the list this month is that of Hector Berlioz. Of him Ferdinand Hiller remarked that he was a bundle of contradictions; "energetic even to heroism; obstinate, violent, and yet pliable and even weak; reflective, patient, persevering, and yet immoderately yielding to momentary impressions; kind-heartedly obliging, amiable, grateful; and again bitter, caustic, and also vindictive."

A pen picture of the "artistic temperament" with a vengeance. Hanslick said of his music that it was "rich in realistic tone-painting, in ingenious traits, in interesting and fascinating details, but it wants the spontaneity and simplicity of constructive talent, and his creations are rather the result of a speculative and calculating mind than of immediate inspiration."

The Funeral of Edvard Grieg

THE funeral of Edvard Grieg took place at Bergen on Monday, September 9. The first part of the service was held in the Museum of Art and Industry, after which the body was cremated. Dr. Adolph Brodsky, Principal of the Royal Manchester College of Music and an old friend of the composer, was not only present but he has graphically described the ceremony in the columns of the "Manchester Guardian," from which we venture to quote the following extracts :

"The most imposing and the most impressive feature of Grieg's funeral was the crowd. In my estimate there must have been between 40,000 and 50,000 people. There was no cold curiosity, no fighting for places, no stretching of necks to see better ; from old man to urchin, all had the same grave expression of face which showed that they felt their loss.

The programme of the ceremony, which was to begin at noon, was as follows : (1) 'Varen' ('In Spring') by Grieg, played by the string orchestra ; (2) Folksong, by Grieg, sung by the male choir ; (3) the laying down of the wreaths ; (4) song for male voices, sung by the same choir, also composed by Grieg ; and (5) 'Funeral March' for orchestra, by Grieg. The orchestra was a scratch orchestra gathered from the theatre, music-halls, and amateurs ; I offered my services as a violinist, and they were accepted. Halvorsen, conductor of the National Theatre, Christiana, conducted. He is the husband of one of Grieg's nieces and a former pupil of mine from the Leipzig Conservatoire. The Funeral March was composed by Grieg

about forty years ago, on the death of his friend Nordraak (who had such a great influence on Grieg as a composer), and is written for a military band only. But the only available military band in Bergen is so miserable that Halvorsen at the eleventh hour orchestrated it for an ordinary orchestra. And he did it so well, and the instrumentation was so completely in Grieg's manner, that it sounded as if it had been done by Grieg himself. It is a beautiful piece, a genuine 'Grieg,' and ought to become in its present form a standing piece on the repertory of the leading orchestras.

There were fifty-seven wreaths, which had to be 'laid down' by nearly as many delegates; and the Kaiser's delegate, Legationsrat Sheller Steinwartz (himself a good musician and personal friend of Grieg), made the only long oration—and a beautiful one. The German Emperor's wreath came next after the wreath of the King and Queen of Norway, which was 'laid down' by General Nissen. Then came wreaths from the Storthing, from the Norwegian Government, from the municipalities of Bergen and Christiania, from the Imperial Chancellor, von Bülow; from the Royal Academy, Berlin; from the Queen's Hall Orchestra, London; from the Concert Gebouw Orchestra, Amsterdam; and from the Brodsky Quartet, Manchester. As I brought a wreath from the Brodsky Quartet, the committee asked me to take charge of the wreath of the Concert Gebouw Orchestra which I did.

In German, I bade our dear friend farewell, and said that his works would remain to give him immortality so long as true and noble art endured. I and the other bearers then lifted the coffin and carried it outside to the hearse—a beautifully decorated car drawn by four black horses. So it stood visible to everybody. As we passed through the streets, the houses draped with flags, all the people uncovered their heads. The procession consisted of hundreds of deputations with

standards inscribed with the names of the societies to which the deputations belonged. There were about 10,000 people in the procession. We who followed directly after the hearse were quite out of town when the end of the procession was still passing through the streets of Bergen. All the schools, all the shops, and all the mills were closed. Outside the town we passed through an alley of trees surrounded by the fjords and mountains ; the view was overpowering. At a certain spot the hearse stopped, and the procession, with their standards, passed before the hearse, and every deputation lowered their standard before the coffin and passed on. It was nearly an hour before the last standard was lowered. Afterwards we drove to the cemetery, on a hill a few miles outside the town. Kaiser, King, government, towns, professional musicians, students, workmen, peasants—they all were united and led by one idea—to do homage to the remains of Grieg."

Madame Grieg has asked that the following message may be published : 'My most heartfelt thanks to all who honoured the memory of my husband and bestowed their sympathy upon me.—Nina Grieg.'

The Brandon "Daily Sun", in a notice of the marriage of Miss Elizabeth Cunnington, A.T.C.M., to Mr. Geo. B. McClellan, of Moose Jaw, has the following appreciation of the bride's musical gifts.

"In the departure from this city of the bride, Brandon loses one of its most talented musicians. In the one year of her residence in this city she has acquired a large host of friends and especially among her pupils. As a teacher of piano music she was without a senior in this city, and will be greatly missed from social gatherings, where she was always ready to give assistance."

Sharps Versus Flats

PROBABLY every teacher of piano-playing has found that many pupils prefer pieces written in flats to those in sharps. There seems to be some mystery about the matter, for the writer has never heard of the preference being reversed.

When questioned as to this predilection, pupils often simply answer: "I like flats better; they sound nicer." This can easily be proven to be a merely imagined difference; for, if a purely auditory test is made, such pupils are found to be without power to distinguish flat keys from sharps.

Again, pupils will say: "I find flats easier to play in." This does not seem to be a logical contention; for it is surely no harder to think up half-a-tone to find a sharp than down half-a-tone to get a flat. The mental process is practically the same.

And yet, teachers observe that such pupils will learn a difficult piece written in flats with less effort than is caused by an easier piece in sharps. And every measure of the latter will be played under protest.

Some teachers attempt to explain the tendency by the statement that popular composers write so much more in flats than sharps, hence pupils acquire a proficiency in the former which they fail to achieve in the latter. This, however, only takes the question one step back—why do popular composers prefer to write in flats instead of sharps? Or we may find ourselves in a circle, thus:——do pupils prefer flats because

popular composers write in them, or do popular composers write in them because pupils prefer them? Just another version of that great and burning question as to whether the hen originally came from the egg or the egg from the hen.

Another ingenious explanation which was proffered the writer is the following: "The more industrious pupils have no learning in the matter, but the indolent like flats because they are lethargic, while the brightness and energy of sharps are distasteful." But this is fanciful, and in a practical ear-test it would undoubtedly be found that such indolent pupils (pardon the ungallant animadversion) could not distinguish sharps from flats by their dull or bright qualities.

A gentleman of notable scientific attainments suggested to the writer that it could probably be proved mathematically that with flat keys in equal temperament there is a closer approach in vibration numbers to pure temperament than there is with sharp keys, and therefore the former are actually more pleasant in sound. The ordinary practice piano, however, is not usually kept tuned to a very fine degree of equal temperament, and it is therefore questionable whether such a minute disparity would be felt plainly enough to give rise to such a preference.

One practical explanation which seems to be reasonable is the following: Black keys are more out-standing and easily found than are whites on the keyboard. The tonic, sub-dominant and dominant (the three most frequently used bass-notes and harmonies) are usually black in the flat keys and white in the sharps. Therefore the flats are actually easier to play in than are the sharps.

But, what is your view?

EDMUND HARDY.

A Forgotten Pianist

SIGISMUND Thalberg was, at one time, a name to conjure with. A great pianist, he was when at the height of his powers, the only one who could be considered as a possible rival to Liszt. That the latter held this opinion was evidenced by a few remarks which he thought it worth while to make about his contemporary. Thalberg, after a brilliant career during which he performed triumphantly in all the continental countries, disappointed his admirers by retiring from the concert platform whilst still a young man. Some years after however it was announced that, having suffered financial losses through unfortunate investments, the great virtuoso would reappear, and shortly after, being yet hardly in middle life he made a second debut and proved that his powers were still unimpaired. He took the European capitals by storm and electrified his large audiences by wonderful performances. I was fortunate enough to hear him three times and though quite a boy at the time have retained a very clear memory of his playing. Thalberg was a remarkably handsome man of distinguished, even aristocratic appearance and manners. He was by no means the charlatan some of his detractors have asserted and his bearing on the platform was marked by great dignity. His playing was characterized by beauty of tone; his power was prodigious but always sonorous and musical whilst his gift of singing on the piano was almost unrivalled. This latter quality he considered of great importance and exemplified it in many of his compositions. The peculiar construction of his hands favored him; the fingers terminating in little soft cushions of flesh.

Ernest Pauer has said of him; "He was the Seigneur Bayard of the piano; 'Sans peur et sans reproche.'"

Exception was sometimes taken to his programmes which rarely contained any but his own compositions. I did however hear him play the so called "Moonlight" Sonata of which he gave a very fine and legitimate rendering. The slow movement was taken at a slightly quicker tempo than usual and he maintained that this was correct. The singing of the theme in this movement was exquisite in its beauty of tone. The last movement was of course taken at great speed. The opening broken chord passages instead of being given in the usual way piano until the two last sforzando chords, were played with a steady crescendo, ending with a great clamor of power on the two chords. This perhaps was a license but it was immensely effective. He also played on the same occasion Chopin's funeral march in which he exhibited his grand sonorous tone to advantage and the Spinning Song of Mendelssohn which was played with marvellous clearness and of course at lightning speed. At this recital he played his Fantasia on Il Trovatore, a piece so difficult that he smilingly remarked before going on that he always felt like making his will first—a playful exaggeration, as his playing was almost absolutely unerring. Amongst virtuosi of the present day the one who most recalls Thalberg to the memory is Rosenthal whose playing is characterized by the same repose and dignity and the same manner of tossing prodigious difficulties about the keyboard like playthings and the same suggestion of three or four hands all playing at once. After the recital my sister and myself as two musical children had the honor of being taken to the retiring room to be introduced. He charged us not to practise too much, and upon being asked by a bystander if he taught at all, clasped his hands, cast up his eyes and exclaimed—"Ah ! Heaven, No !"

This meteoric reappearance lasted less than two years and then, in the zenith of his powers and po-

pularity he finally retired to his beautiful estate on the Posilipo Road on the shores of the Bay of Naples.

Some years later, having arrived nearly at man's estate, I was residing for a time in Naples and heard that Thalberg was seriously ill at the above mentioned residence and his death occurred shortly after, accelerated as the English residents declared by the incompetence of the Neapolitan doctors. According to custom he lay in state, the public being admitted and I went with another enthusiastic young musician to see the last rites. We arrived too late for the usual oration and reaching the side of the coffin found, to our disappointment that the lid had already been placed on it.

We however told the attendants that we were musicians and "forestieri". Foreigners were always civilly treated then in Italy, English being especially popular on account of their sympathy with the Italian national aspirations, so they politely acceded to our request and removed the cover allowing us to gaze a few moments on the face, so emaciated through illness and prolonged suffering, as to be almost unrecognizable. The lid was then immediately replaced, so we were probably the last persons who saw Thalberg. Turning from the coffin I saw on his dressing table a large cabinet photograph of himself in evening dress, as I so well remembered having seen him on the platform bowing to an enthusiastic audience not many years before—a contrast impressive and pathetic.

The posthumous reputation of Thalberg has suffered by reason of the school of composition which he may be said to have founded. His piano pieces were chiefly designed to exhibit virtuosity and his methods were so widely imitated by inferior writers that "Thalberg variations" became s synonym for trashy compositions. His own works however, were not all

of this class ; his fantasias contain passages showing great fertility of invention, whilst his harmonies and chord progressions were often very beautiful and call for a high degree of dexterous and correct execution —a single wrong note and the entire effect will be destroyed. The Etude on repeated notes is an exquisite melody sung in the middle of the keyboard, which, as played by the composer produced the effect of a continuous sustained organ note, accompanied by light passages alternating for the two hands. Students would find this an interesting and useful study and an effective piece for public performance. Mendelssohn considered some of the concert pieces superior to those of Liszt, who at that time, had not produced his best works. The Tarantelle is certainly one of the best ever written.

Thalberg took few if any pupils, so founded no school of piano playing although he did much by his own example to develop a singing touch on the piano. There is a good deal to be said in favour, after all, of the old-fashioned virtuoso piece. It was not a high type of music but it admirably served its purpose. The player used it to display his execution and treated the more serious composers with due reverence and sympathy. Now, on the contrary, the player who would scorn to perform a Thalberg fantasia presses the classics themselves into the service of his virtuosity, hence we have Allegros turned into Prestissimos and such monstrosities as two Chopin Etudes played at the same time, one with each hand as an acrobatic display ; a dainty little Chopin valse enlarged into a startling performance in double third and sixths, and derangement of Bach's organ works such as the G. Min. Fantasia and Fugue and D. Min. Toccata.

J. W. F. HARRISON.

Miss H. Ethel Shepherd

AMONG the younger teachers of the great and difficult art of singing, no Canadian has done more earnest, conscientious and progressive work than the subject of this sketch, whose portrait is also presented. Miss Ethel Shepherd is a true Canadian by birth and education, of English descent, in which the art-loving Celtic strain is also visible, as from her mother who is partly Irish is derived that gift of music which has borne such good fruit. A good musician herself, and for many years organist of St. John's Anglican Church, Port Hope, Mrs. Shepherd has passed on to her daughter the talent which in the latter was shown as early as the age of thirteen, in helping her father in his choir work, and on one occasion, taking her mother's place at the organ. These little details are quoted to show that Miss Shepherd is not only a fine musician to-day by virtue of study and travel, but also a born musician, which in these days of turning out artists by purely mechanical means is refreshing to know and recognize. Thus Miss Shepherd's career began almost before she and others around her knew it and when she began to find Port Hope somewhat small for her activities and came to Toronto for further inspiration, she was already a good organist and pianist. She soon added to these accomplishments that of singing in which her chief talent evidently lay as before long she emerged as gold medallist of the Toronto Conservatory of Music, won a scholarship in piano given by Dr. Edward Fisher, added theoretical work to her other labours and was at different times, soprano so-

MISS H. ETHEL SHEPHERD.

loist at St. Andrew's, King St. and Sherbourne St. Methodist Church. Following upon this introduction to active professional life, Miss Shepherd next accepted a warm call to a large college at Dallas, Texas, there she remained for several years, gaining experience and confidence as a vocal teacher and also taking charge of the numerous chapel services for which as director of the music she was responsible. However, her plan of life has always been to press on and do something better than has heretofore been done so that every summer she availed herself in the weeks usually claimed as leisure, of a trip to New York, where excellent instruction was had from Oscar Saenger, George Sweet and other leading vocal teachers. From New York therefore to Paris was no great effort as the clever artist had long dreamed of the opportunity and fitted herself for it by diligent and intelligent study and three years ago, she was enrolled as one of Jean de Reschke's pupils. Here Miss Shepherd's impressions become so interesting that she may as well continue the story in her own words. "I could not begin talking about my Paris experiences without paying a just tribute to Frank King Clark, an American teacher resident in Paris, to whom, I owe much and who has always a large and eager class of students. But still the goal of my highest expectations could not really be reached until I found myself at last in the brilliant little theatre attached to M. de Reschke's fine Paris town house and any trepidation one naturally felt at being "asked to sing" before such a genius was fortunately dispelled by the perfectly frank, unaffected, even jolly manner in which M. de Reschke usually began matters. The house is magnificent, with a large salon panelled in gold, white, blue, and lavender, and a liveried servant at the door ; the theatre, in white and old rose, is reached by a private gate watched over by another man in livery. The students are from every country

that you can think of and although M. de Reschke threw over fifteen hundred dollars a night at the Metropolitan Opera House to join the ranks of those engaged in what so often is termed the drudgery of teaching, he cannot have regretted it financially, for myriad applications are daily arriving and the question is—how to receive and handle so many. He naturally limits his class to the more advanced and artistic of the applicants and he is indeed par excellence a teacher for teachers." Miss Shepherd went on to describe Madame de Reschke ; a fair and distinguished personality clad in diaphanous black and moving with grace and dignity through the large salons at the reception given to the students ; also, the son, a lad of seventeen, possessed of a fine voice which he has not yet cultivated.

Passing to our own city, Miss Shepherd, in returning to Canada began almost at once with unusually large classes and has already placed several pupils with distinction. Miss Kemp, whose frequent recitals have proved her a delightful and well-trained artist, Miss Kathleen Howard and Miss Gertrude Weart are among her more successful students. She is an excellent accompanist, a careful and sympathetic trainer of voices and no doubt her future career will carry out the high predictions concerning her talents which her different associates have always entertained.

Music as a Science

MUSIC as an exact science is now becoming possible, for the reason that a way has been discovered of photographing the sound-waves of the voice, so that the vibrations may actually be added up, like a sum in arithmetic, and found correct or incorrect.

The first inquiry into the numerical values of music by Pythagoras of old was greatly revived years ago. When Mrs. Watts Hughes sang, the fine sand silted on a sheet of glass into squares and circles and diagrams by the modulated tones of her voice. This is an experiment any one may try. All that is necessary is to scatter sand on a sheet of glass, suspend it, and draw a violin-bow across its blunted edge. But these are things of the past. The actual translation of the human voice into pictures by means of an electric instrument has arrived.

The principle of the process is the telegraphic system of Pollak and Verag, by which an operator can send forty thousand words an hour. The system is too intricate for full description here, but it may be said briefly that it works by means of two currents, the one making horizontal and the other vertical strokes, regulated by a sheet of paper containing holes, large and small, according to the letters that are to be transmitted. The motive power that sets this complicated machine in action is the human voice. The operator talks into a double telephone, then a mirror comes into play, and reflects a shaft of light on to a rapidly moving film, writing the letters clearly. This film is automatically developed and can then be read.

With a slight differentiation, and the substitution of a microphone for the drum of the telephone, Doctor Marage has produced an instrument which can photograph waves of the human voice very accurately.

By means of this machine every peculiarity or roughness of the voice is duly registered, and this is where its great utility comes in. By its help teachers are able to detect a tendency inaudible to the naked ear, and thus correct it before it becomes a serious flaw.

Martin Lazare

ABOUT the year eighteen fifty-five there appeared in our musical firmament a "bright particular star" whose coming, almost unannounced, was destined to usher in a new era in Toronto's pianistic world. Martin Lazare, born in Paris, a gold medalist of the Conservatoire, composer of an opera entitled "Le Roi de Bohême," also of two books of highly artistic and advanced studies and of numerous morceaux de concert, amongst which may be mentioned: "Le Vivat," brilliant variations on the national air of the Students of Utrecht; "Marguerite au Rouet," "Florence;" "Pensée Fugitive," came to Toronto at the age of thirty.

As composer and pianist he was thoroughly original in all he accomplished, his works and execution bearing invariably the impress of his unique individuality.

In those days the operatic Fantasias of Thalberg and Prudent were in vogue but Martin Lazare, frequently delighted his audience with the works of Mendelssohn and Chopin, and how he played them!

Our concerts were then given in the old Music Hall on Church St., which edifice has since done duty as the Public Library. The British regulars then made Toronto society gay and at every concert dress coats and gowns decolleté with opera cloaks were "de rigueur."

In these days of virtuosity and the apotheosis of technique the teachings of Martin Lazare might be criticized, but in the way of artistic interpretation and above all, by his example, (for he always played his pupils pieces to them) he was inimitable. All seemed filled with a spirit of emulation, and their playing in many cases bore the impress of his own striking individuality.

Always gentlemanly, patient and considerate, he

was well nigh idolized by his pupils, amongst whom one may mention, Mrs. Pennefather, Miss Sophie Ryerson, (daughter of the founder of Toronto Normal School), the Misses Clara Russell, Nettie McCutcheon, Winnifred Hurd, Lizzie Ridout, Charlotte Beaumont, Messrs. Julius Rossin, Albert Nordheimer and a host of others.

Teaching in the private schools he held first place, and there, as in private he was looked up to as the "Maestro", the friend and teacher.

He was decidedly handsome, though considerably below the medium height with dark hair and eyes, a broad white forehead, and expression ever-changing. His "bonhomie" occasionally made him the victim of little practical jokes, as when one day in a fashionable school, two light-hearted girls, brimful of fun, during recess, half filled his immaculate silk hat with flowers, hoping that he would not see them before putting it on his classic head. One of these two girls, a grey-haired woman now, sits dreaming of the days gone by, the other, with her violet eyes and golden brown hair, long years ago while still in the bloom of youth, passed hence, to join the "Choir Invisible."

Amongst the many memories which the name of Martin Lazare conjures up, is the opening of our first Exhibition in Toronto, at the so-called "Crystal Palace" when he conducted the Oratorio of the Creation.

Martin Lazare was pianist to the King of the Belgians who conferred upon him the honor of knighthood, of which his old-time pupil and composer, our well-known and highly esteemed citizen, Mr. Albert Nordheimer has recently been made the recipient by the hand of Wilhelmina, Queen of Holland.

One cannot but wonder, in these days of high ideals in matters musical, how the subject of this little biography would compare with the living wizards of the piano. One is inclined to think of Mark Hambourg as a giant, Paderewski as a spirit—Martin Lazare—and it sufficed—was : Martin Lazare.

CHARLOTTE BEAUMONT JARVIS.

Press Comments

THE fact that in the short space of a year and a half a first-class permanent orchestra equal to all reasonable demands upon it has been established in our midst with every prospect of continuing its useful existence and developing along artistic lines should be a cause for congratulation, not only to music lovers in particular, but to all sections of society.

The first concert of the present season will take place at Massey Hall on Tuesday, Dec. 10, the programme containing a Beethoven symphony, in addition to lighter numbers and further enhanced by attractive soloists. But it is in the orchestra itself, led by Mr. Frank S. Welsman, that public interest will probably centre, the instrumentalists including many well-known artists and familiar faces, the aim of the committee and those in charge of affairs having been to arouse keen and spirited enthusiasm among players of all classes.

When artistic zeal and business acumen are combined, it is no surprise to find the results extremely gratifying as they must have been last year to the large and influential committees composed of leading musicians and many gifted amateurs and the two concerts arranged for the season of 1907-08 will demonstrate still further the capability of this efficient body of players and doubtless firmly establish the Conservatory Symphony Orchestra in the estimation of the people. Subscription lists are in the hands of both the executive and the general committee, and subscribers will have first choice of seats, the prices of reserved seats having been fixed at one dollar and one dollar and a half.—Toronto "World."

Those who were present at the concert given in Massey Hall last April by the Toronto Conservatory of Music Symphony Orchestra, and again in June, on the occasion of the closing exercises of that well known institution, were so favorably impressed by the strength and quality of the newly-formed organization that they will be glad to hear that two concerts have been arranged for the present season. Such an orchestra must be of inestimable value to a city like Toronto, whose musical status is yearly growing, and the maintenance of a body of capable instrumentalists should make no impossible demand upon those patriotic citizens who are interested in the artistic progress of their country. Technically speaking, the Conservatory Symphony Orchestra has already given convincing proof of its ability to be heard in works of varied and difficult character. The first concert will be given on Dec. 10, in Massey Hall, the members being now sufficiently familiar with their conductor, Mr. Welsman, and each other, to be able to unite in the production of the fine tonal quality, precision and the command of light and shade inseparable from the complete and well-equipped modern orchestra. Amongst other attractive works, the Second Symphony of Beethoven will be performed.—Toronto "Mail and Empire."

The Rosedale branch of the Toronto Conservatory of Music, 21 Dunbar Road, principal, Mrs. J. W. F. Harrison, gave a piano recital on Saturday afternoon, when a programme of selections was given by primary pupils, among whom were the Misses Melba Ramsey, Dorothy Phillips, Lucile Hodgins, Gladys Parsons, Evelyn Parsons, Marjorie Burns and Helen Kelly.—Toronto "Mail and Empire."

Generous support is asked for the Toronto Conservatory Symphony Orchestra (conductor, Mr. Frank S. Welsman), by the large musical public of Toronto,

on the occasion of the first concert this season in Massey Hall. It is a Canadian orchestra, led by a Canadian, financed and managed by Canadians, and should reflect credit not only upon Toronto, but upon the Dominion at large. The Executive Committee, composed of eleven prominent musicians and devoted amateurs, Dr. Edward Fisher, chairman, has been seconded this season by a general committee of forty leading citizens who have spared neither time nor energy in endeavoring to promote public interest in this new organization. Mr. H. J. Bohme, of the Conservatory of Music, is honorary secretary of the General Committee, and Mr. S. T. Church honorary secretary of the Symphony Orchestra.—Toronto "News"

Conservatory Announcements and Events

ON another page will be found some press criticisms concerning the Symphony Orchestra, demonstrating how warmly public opinion has welcomed the deservedly successful organization. The first concert will take place on Tuesday, Dec. 10th, at Massey Hall ; subscription books are now open at the music stores or at the Conservatory of Music.

On Nov. 9th, Dr. J. Humfrey Anger gave a most instructive and delightful event in the Conservatory Music Hall, the subject of his very enjoyable lecture being entitled "How to Compose a Minuet." Dr. Anger has promised to write a synopsis of this lecture for some forthcoming numbers of the "Bi-Monthly", so that his many friends may look forward with pleasurable anticipation to seeing part of this lecture in print. As the talented lecturer personally demonstrated the composing of a piece of music at the

piano, it will be seen that it is hardly possible to convey, by the eye alone, what was originally given for the ear and eye together. A large and deeply-interested audience followed the lecture from the first part or slight historical sketch of early dance forms to the close, at which Dr. Anger to the delight of all present played his complete composition in finished style. The following "heads" will serve to show the scope of the lecture which we hope to hear repeated very shortly :

The Minuet—The Favourite Court Dance of the 18th Century.

Its Precursors—Song Dances—The Brawl—The Courante.

Its Position in the Suite-de-pièces.

Its Development into the Scherzo by Beethoven.

Its "Form"—The Ternary Proper.

Its Sentences and Phrases.

Ground Work of Chords for Each Period.

Arrangement of Chords to Suit the "Steps" of the Dance.

The Trio. The Reprise. The Coda.

The "Recital of Own Compositions" by Mr. Henry J. Lautz, on Saturday, Nov. 16th, proved another delightful occasion, the melodious beauty of several of these songs, giving especial pleasure in these days of too many mannerisms and affectations among composers. Mr. Lautz was ably assisted by Mdme Bessie Bonsall who rendered a broad and vigorous setting of a fine poem by Longfellow with remarkable breadth of style, and also by Miss Mary Caldwell, one of the best pianists the Conservatory has brought out and Mr. Hewlett, accompanist.

Ellison Van Hoose, who sings at the Symphony Concert is a native of Tennessee. As a boy he had a wonderful alto voice of great beauty, and he was taught the rudiments of music by his mother, an accomplished musician. In 1895 he began the serious study of voice production, devoting several years un-

der such distinguished masters as Isidore Luckstone, of New York, Henry Wood, of London, and Fidèle Koenig, of Paris.

After holding several metropolitan church positions, Mr. Van Hoose was engaged for the Damrosch & Ellis Grand Opera Company, and for two years sang in opera with ever increasing success. In 1898 he won great favor at the Promenade Concerts in London under the direction of Robert Newman, with Henry Wood, conductor, and returned to America for another season in opera. A second series of London triumphs began in 1899, when he appeared at the London Festivals under such conductors as Lamoureaux, Richter, Wood and Manns.

By an error in our September issue the name of Frank S. Welsman was substituted for that of Mr. Howard Massey Frederick in a notice of the Recital on Oct. 3rd at which Mr. Frederick and Mr. George Wilson gave a most enjoyable joint programme of songs and piano selections before a large audience.

Miss Lena Martin, one of the piano graduates of 1906, was recently married to Mr. Llewllyn T. Atkinson and is now residing in Simcoe, Ont. Miss Martin taught very successfully for some time in Owen Sound where she followed Miss Bessie B. Burgar who had established quite a good class there.

The article on Martin Lazare from the cultured pen of Mrs. Edgar Jarvis will be read with interest. In addition to the compositions named by her there are even more important ones. A set of six pieces containing a Minuet, Marche des Soldats, and Abbandonata is particularly fine and still procurable; these pieces and the "Sicilienne" are beautiful examples of piano virtuosity and quite modern in harmonic interest. Martin Lazare was certainly the first gifted foreigner to take up his residence in Toronto and some of our pianists ought to resuscitate his music.

Home and Foreign Notes

Dr. Harry Crane Perrin, organist of Canterbury Cathedral since 1898, has been appointed Professor of Music at the McGill University, Montreal, and Director of the affiliated Conservatorium of Music.

Mr. H. C. Cox, whose portrait appears on the front page of "Musical Canada" for November, is the son of the Honourable George A. Cox, and is known in the financial and commercial world as the manager of the Canada Life Assurance Company, where his keen business ability has made him a prominent and conspicuous figure.

"Socially, Mr. Cox is particularly popular with the musical element, his own home always being a welcome rendevous for lovers of music. His fine baritone voice and ability to make a fluent impromptu speech, combined with a most genial manner, making him a desirable host or guest. Mr. Cox is one of the directors of the Toronto Conservatory of Music, a member of the executive committee of the Conservatory Symphony Orchestra, and chairman of the 'Guarantee Committee.' "—Musical Canada.

Miss Madeline Carter, one of Toronto's most pleasing singers, has joined the staff of the Conservatory of Music.

A new English composer, a Yorkshireman by birth, is named Fritz Delius, a native

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

F. de S. HENWOOD, ESQ.,
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of Bradford. At a recent recital of his compositions, a pianoforte concerto was played by Theodor Szanto. Query —Is he an Englishman, too ?

Deaths abroad recently included two well-known pianists : Wilhelmine Claus and Ignatz Brull, the former aged seventy-three and the latter sixty-one. Also, Mrs. Roeckel of Clifton, England, an artist widely known and respected. Through her generosity and devotion to the cause of music, she made hundreds of friends, and was especially kind to young artists, Marie Hall having been at one time her protegée. Mrs. Roeckel, known to an earlier generation as "Jules de Savrai," was the inventor of "Pamphonia," an appliance for learning the stave and clefts. She had studied under Pauer, Chas. Hallé, Mdme. Schumann, Blumenthal and Molique, and she founded the Teachers' Provident Association in 1885.

Miss Edith Miller recently sang before distinguished audiences in London, the occasion being Benoit Hollander's "Pompeii," given by the London Choral Society.

At the service of combined Anglican choirs in St. James' Cathedral, Nov. 5th, Mr. J. W. F. Harrison, of the Conservatory organ and piano staff, contributed the two opening voluntaries. Dr. Ham conducted the service with conspicuous ability, the result

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being wonderfully fine and imposing.

Miss Margaret Huston's concert in the Conservatory Music Hall, introduced several new composers to a Toronto audience, and the singer made a most agreeable impression on a very critical assemblage.

Dr. T. Alexander Davies attended the great Triennial Musical Festival, at Leeds, last month, and met a number of the leading lights of the festival, among them Sir Edward Elgar, with whom Dr. Davies had a most interesting interview. Sir Edward said he was delighted to meet some one from the Mendelssohn Choir of Toronto. He said he was in New York subsequent to the visit of our Mendelssohn Choir and its conductor, Mr. Vogt. He was greatly pleased to find that the New York musicians spoke so highly of our local organization.

The first meeting of the season of the Women's Musical Club of Toronto was a song recital by Mr. Francis Rogers, baritone, of New York, in Conservatory Music Hall, Thursday, Nov. 7.

At the Conservatory of Music on Nov. 15, Mr. James Trethewey gave a violin recital, assisted by Miss Jennie Williams, soprano; Miss Maude McLean, accompanist.

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Teacher of Piano Playing and Musical Theory, at Toronto Conservatory of Music, Westbourne School and Westminster College.

well-known Canadian poet, "Seranus" (Mrs. J. W. F. Harrison), and the latest issue is in every respect a well prepared publication.—Toronto Sunday World.

The organ in Massey Hall at present is entirely inadequate to the needs of Toronto people, and especially so in the case of our splendid choral societies' performances of oratorios. Such as the "Messiah," "Elijah," "Redemption," etc., would be greatly beautified and enriched with the support given by a large and modern organ.

During the concert season, with such an instrument available, organ recitals could be given, say, weekly, by our own organists, also by organists of repute from other cities. Naturally, a large number of people would be attracted to such recitals, not only on account of the program given, but also to hear such a fine instrument.

In the field of choral music Toronto is favored as few cities are. If all these societies would combine to raise the necessary funds for the erection of an organ which would be adequate to all the demands made upon it, the time would be very short, indeed, until we would be listening to the inspiring music of the great organ composers as it pealed through the auditorium of our Massey Hall.

Peter C. Kennedy in Toronto World.

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MISS MARY CALDWELL

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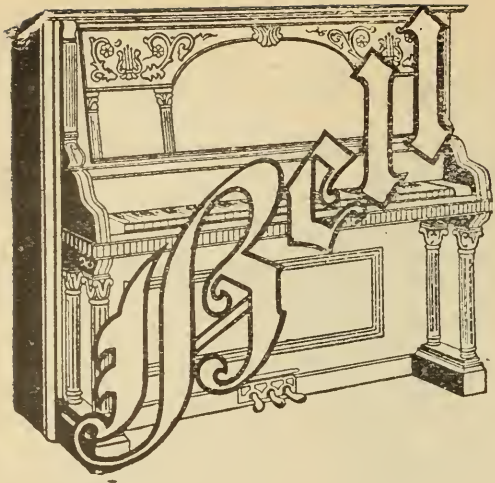

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Presentation to Dr. Fisher

AN extremely gratifying and pleasing incident was the presentation to Dr. Edward Fisher, on the occasion of his sixtieth birthday, of a handsome amethyst seal and gold chain attached, a well-deserved and spontaneous tribute from those nearest Dr. Fisher in his work.

Toronto Conservatory of Music, Jan. 10, '08.

Dear Dr. Fisher,

On behalf of the faculty of the Toronto Conservatory of Music, I have much pleasure in asking you to accept the accompanying little present as a memento of the 60th anniversary of your birthday. At the same time we desire to express our appreciation of the successful results of your labours in the interest of music in this city, as exhibited in the gradual growth and development of this institution. Wishing you 'many happy returns,' so that you may develop to the fullest the work to which you have devoted your life.

I am very sincerely yours, J. Humfrey Anger.

11 Bedford Rd., Toronto, Jan. 11, 1908.

Dear Doctor Anger,

I find it difficult to adequately express my thanks for the beautiful birthday gift from the Conservatory Faculty. I was of course, greatly surprised and pleased, and I appreciate more than I can say, the spirit that prompted it. Coming as a token of good will from those who have so long been associated with me in the building up of our institution and to whose loyalty and earnest work its success is so largely due, this memento of my sixtieth birthday will always be to me one of my most treasured keepsakes. Kindly accept, on behalf of the members of the staff, my warmest thanks for their gift and for their good wishes so gracefully conveyed in your letter.

Faithfully yours, Edward Fisher.

The Artist's View of Applause

By Ernest Hutcheson

Mr. Joseph Bennett, the eminent London critic, recently took occasion to protest against applause at concerts. His remarks were quoted by American musical papers, and called forth an interesting rejoinder from Miss Maud Powell. The sympathy of nearly all artists and audiences will undoubtedly be accorded to Miss Powell's views of the subject. To the artist, public demonstration of approval is not only a pleasure but also a valuable incentive and a measure of success ; when it is withheld the performer is always disappointed, and can hardly help showing his disappointment in dispirited playing or singing. To the public, applause is a psychologically necessary outlet of emotion, and it is impossible, even were it desirable, to curb so natural expression of feeling. From the critic's standpoint, indeed, Mr. Bennett may be right —I never was a critic and do not pretend to know.

Of course applause may, under certain circumstances, be annoying. It may be so persistent, say, in untimely demands for encores, as to become a breach of public manners ; worse still, it may be entirely misplaced, as in sacred music, during an act of a Wagner opera, or before the end of a piece or song. It is often indiscriminate, but in my experience artists prefer indiscriminate applause to none at all.

At one of Patti's farewell appearances, some twelve years ago, I saw a London audience block the pro-

gress of a concert for fifteen minutes by its rude insistence on a double encore. Again at a Gewandhaus concert in Leipzig, when Carl Reinecke was accompanying Schumann's song-cycle, "Frauenliebe und Leben," the somewhat long epilogue (given to the piano alone) was interrupted by enthusiasm for the singer. On this occasion Reinecke waited for silence, and then played to the end. The audience accepted the rebuke in good part and acknowledged its error by fresh applause.

We read that when Haydn conducted his symphonies in London the Frenchmen in the hall could not restrain themselves from shouting "Bravo!" during the slow movements. Did this, I wonder, displease Haydn so much as the somnolescent tendency of certain other persons which he endeavored to counteract in the "Surprise" symphony?

Enthusiasm is often amusingly manifested. The violinist Burmester says that in Spain his hearers would sometimes demand a graceful cadenza several times before allowing him to proceed. Stavenhagen once told me that in Dublin the public was so delighted with the six fortissimo chords in Chopin's A flat Polonaise that it insisted on immediately hearing them again.

The Poles are probably the most demonstrative concert goers in the world. I was once at a concert in Warsaw which afforded a curious example of outspoken feeling. Numbers which gave pleasure were greeted with loud hand clapping, shouts of "Bis!" and rhythmic stamping of feet. An unfortunate singer, however, who found no favor was not even allowed to finish her first solo, the signs of disapproval being as overwhelming as they were unequivocal.

As a rule the audiences in large cities are the most generous in bestowing applause for exceptionally good performances and the most apathetic toward mediocrity. In Berlin, Vienna, Munich, Dresden and New York stirring scenes may sometimes be witnessed at

the conclusion of a concert (the right place, by the way, for unusual demonstration since those who dislike them can escape without missing anything of the program). Paderewski, at a recent concert in New York, ended his programme at half-past four o'clock, but did not finally leave the platform until half-past five.

Large audiences are more enthusiastic than small houses. The least appreciative of all is that which attends "charity" concerts.

It must be conceded that noisy hand clapping after a beautiful adagio must offend the serious listeners' mood of poetic enjoyment. Loud applause, however, is ordinarily evoked only by brilliant movements. In general, the audience that will not show approval reminds one of the cat in Mrs. Gatty's "Parables from Nature" who "would not purr when she was pleased."

Anton Rubinstein, Pianist and Composer

Read before the Women's Morning Musical Club of Toronto.

PERHAPS the inestimable privilege of growing middle aged in comparison to many of those we meet around us, is the fact that memory constitutes so great and imperishable a share of the enjoyment of life. We take the joy of the moment, be sure, but we also remember the joy of "autrefois" "the radiance of the perfect star we saw, not when we moved therein" to quote and apply the words of Tennyson, and it is by no means a small thing to look back and recollect that one has heard Rubinstein play! The element of grandeur en-

tered into his appearance and execution to such a degree that he never failed to impress. He truly was as if a god, something at least removed from mere mortality, for if he erred, or seemed to err, there also seemed to be some reason for it ; there was no middle course. He either played well or he did not play well, and with him the latter did not seem to be any great matter ; one simply waited or wanted to hear him again. Other pianists, we say, are not always at their best, or they are ill, or erratic, or one season they do better than another, and so on, but with Rubinstein it was a case of rather hearing him at his worst than anyone else at his best. Explain this how we may, the fact was there, and his very abruptness and occasional uncertainty, attracted in greater degree than the softness, smoothness, and perfection of other players.

Why was this and how was Rubinstein gifted so amazingly beyond his fellows ? One or two reasons for his great popularity have occurred to me and I shall make them the subject of this paper.

In the first place Rubinstein was a Russian, born of Jewish parents, and at the time that he came before the public, Russia was just coming into the public eye, that is to say, the eye of England and America. Countries that are only halfknown and halfunderstood do sometimes suddenly rise into either favor or obloquy, as the case may be, and when Rubinstein arose as a great artist there were no other Russian artists, scarcely any Russian authors or composers, and our knowledge of Russia, now opened to us by Tolstoi and Tourgenief was shallow indeed. In many ways the appearance of the great pianist corresponded with the ideals people had formed unconsciously of his country, for, although he resembled Beethoven, there was an additional wildness and ruggedness which seemed to fit in with the mental picture of the northern steppes and frosty plains of the land of the Czar, while his lack of polish, and direct,

austere bearing on the platform reminded us of the sad and often unhappy conditions under which many of his compatriots lived, and still continue to live. The age of Thalberg, of Gottschalk, of Arabella Goddard, had brought us nothing so primitive, so suggestive of more than force, even of strife, as the thickest figure, the inscrutable eye, the leonine mane of hair the half-defiant, half-sleepy expression of his massive countenance, all very suggestive of the king of beasts. Here then was a personality, which, unique and powerful intellectual as well as artistic, immediately opened up new trains of thought and thus conveyed even more perhaps than its possessor was aware of, and after all there must be a personality behind every great artist if he expects to do more than simply enchant and rivet the ear.

Thus Rubinstein was a personality both by national characteristics and individual traits; he was not only the great performer but the high and advanced thinker, sympathizer with his people, a fearless critic, and above all a composer of genuine inspiration. We are told that it is nowadays the ambition of most pianists to shine in other directions and be always desirous of conquering new worlds, and in many cases there is the gift of composition, and in just as many there is not, but with Anton Rubinstein one feels that the gift was there and that although he owed a great deal to Schumann and Mendelssohn, he was also capable of much originality, and has managed to leave, despite his busy life as performer, a legacy of very beautiful music, chiefly for the piano. It may not be saying too much if we affirm that he was the first of the intellectual pianists; antedating Von Bulow and Rosenthal and presenting programmes of historical interest, and specially popularizing many works by Beethoven. Not so fantastic as Liszt, not so poetic as Chopin, he was equal to both in technique when in his best form, and always appealed more to the profound and serious side of his audiences.

Exception was of course sometimes taken to the fact that he occasionally played wrong notes, his habit of lifting his hands very high above the keyboard accounting in part for this, but, at the same time, when the composition to be performed was a delicate or languid thing, he could adjust his great method to fit it. He did not, if I remember aright, "break a butterfly on the wheel" or make of Allegros, Prestissmos, as too many modern pianists do. He was strong but merciful, and it is not recorded that he smashed or pounded or banged except when the character of the selection seemed to call for it. I suppose we all have heard that amusing but rather misleading piece of recitation entitled "How Ruby played," and I will not insult the "Musical Club" by remarking that there never was more than a grain of truth in the exaggerated presentation of the great player in it.

A glance at Rubinstein's early life shows that as usual with genius of a high order, there was no mistake in his early apprenticeship to playing and composing ; in both directions he was conspicuous by his twenty-fifth year, and long before that time had made the tour of Europe and appeared with tremendous success in London. Whatever difficulties might assault a young composer and artist in Russia of less strength of character we cannot tell, but in his case Imperial assistance and royal favors of all kinds were rapidly heaped upon him, and the reception of the Vladimir Cross raised him to royal rank. He founded all sorts of schools and societies for the study of music in his native country, where to-day his influence is still felt and remembered, and he seems to have been as before remarked, not only a very great artist , but also a great man. His published works ran up to Opus 107, and comprise works in almost every department of composition, but while his symphonies, operas and cantatas have had a hearing and are occasionally revived, it is in pieces for the piano, for the voice, and

in chamber music, that he has won popular recognition and in which he seems to excel. The Piano forte Concerto in G, all the songs, the sonatas for piano and violin, and many, many beautiful pieces for the piano are frequently performed and have become classics in their way. His opera "Il Demonio" was brought out at Convent Garden, where the writer heard it with Mdme. Albani in the leading role. There is a very effective Cello Sonata, a Trio in B flat and a favorite Quintet which are likewise popular numbers.

Rubinstein is also well known as the author of a very original little volume entitled "a Conversation about Music" in which he expresses quite fearlessly his views with regard to the great composers, living and dead, including Richard Wagner, of whom he was not an admirer. The book is worth studying, but one must not accept all the conclusions ; he occasionally errs in assigning too high a niche in the temple of fame to some while others he disposes of too lightly. In venturing on comparisons between Rubinstein and the pianists of the present day one is diffident. In romantic interest it may be Paderewski surpasses him, but not in touch or technique, for Rubinstein, even when excited, never brought a bad tone from the instrument. In some ways Hofman resembles him and Rosenthal has been called "a colder Rubinstein" but the peculiar union of poetry and rude strength, of delicacy with Titanic grip and thunderous power has never been met with in anyone so strongly as in Anton Rubinstein. If it be not heresy one would like to say that perhaps Sophie Menter and Teresa Carreno are players of the Rubinstein type, also Mark Hambourg, who sometimes suggests the great master. In conclusion one does not wish to give the idea that he was a habitually uncertain player ; his technique was in the main flawless and dazzling but the impression he made was not due so much to technique as to the subjectivity of his style. He played himself into the

music and once at the piano seemed virtually lost to his audience. Whatever effects he created were absolutely free from affectation and of the modern words "pose" or "poseur" he was ignorant. A great artist and a great man, he lives to-day in his beautiful compositions—triple fame of which no later born genius can rob him.

SERANUS.

Frederic Boscovitz

AS in a former number of the "Bi-Monthly" Mrs. Edgar Jarvis has entertained us with an all too short account of Martin Lazare, a Frenchman of great genius who made Toronto his home, so the present writer has thought fit to follow with a few similar reminiscences of another talented foreigner, Mr. Frederic Boscovitz. Taking up the tale of Toronto's musical life when he came to us, conditions were strongly in contrast to what they are now and it seems almost certain that when Mr. Boscovitz announced his "Recitals" in the lecture-room of the old Music Hall mentioned by Mrs. Jarvis, the term was altogether new, about as new as the programme which were largely made up of Liszt, Chopin, and of course—Boscovitz. The latter was indubitably a man of genius, and as peculiar, abstracted, melancholy and bright by turns as the old fashioned genius is supposed to be. Whether he was a pupil of Chopin as sometimes stated, is not clear but he had much of the Polish sadness and introspective tendency although he could be vivacious when he

chose. His command of English was limited and he was scarcely what is called a good conversationalist but—he could play Chopin and as at that time, Mendelssohn's "Songs Without Words" were considered extremely classical and advanced, one may conjure up the feelings of the audience who were treated to programmes of Chopin. Mr. Boscovitz at this time possessed a most beautiful and sympathetic touch, his scales were "pearly", his interpretation satisfactory, but he was hampered, one thinks, by rather small hands so that in chord and octave playing the effects were too jerky and the art very palpable. The Liszt Rhapsodies consequently did not suit him but in many Chopin numbers he was well nigh perfect. One reason for my dwelling on the personality of this interesting musician is the fact that at an absurdly early age I was his pupil and it is still a matter of discussion whether children should be put under a "master" or not, and whether the first teacher had not better be one who is teacher first and artist afterwards. He certainly never explained anything to me, his method being to bring a Sonata or Mazurka and silently placing it on the desk of the piano indicate that I was to make a try at it and do the best I could. In this manner I recollect very well reading the Moonlight Sonata and stumbling over the fingering while I managed to render the idea of the composition very fairly. Although I had several lessons on this Sonata my own original fingering was never altered and it was not till several years later under another teacher (a woman by the way), I learnt the correct way to finger the intricate finger movement and arpeggios which distinguish this Sonata. Sometimes the lesson was given in almost complete silence, Mr. Boscovitz standing at the window apparently in the deepest gloom and with an indescribable expression which seemed to say, "Why, O why should I have to teach!" Then at other times, he would be as feverishly bril-

liant as before he had been dejected, praise and compliment me, play himself, and then of course everything was "couleur de rose" but—I had not learnt very much. Probably with adult pupils he was more explicit, still it is a very interesting point how often the virtuoso really makes a good and helpful teacher especially in the case of young and impressionable children. And many are the advances in knowledge of technique and the application of systems of chromatic fingering and position of chord-groups since that day. Probably no teacher of the present time errs in the direction of imparting ideas, style and expression at the expense of solid technique and if they do, their pupils may live to regret the fact. But one must not judge the virtuoso teacher of past days too sternly, possibly one imbibed more than one knew and it was a wonderful introduction to the great masters of composition for at that time musical taste in Canada was deplorably base. Even those who preferred "classical" music in private never dared to perform such—say at church concerts or at the houses of friends—whereas, only the other day one heard of a Guild meeting enriched by a Chopin Ballade, a group of Liszt and Brahms "lieder" and a violin solo.

When Mr. Boscovitz visited Toronto again many years had elapsed and he was vastly improved in manner; gentle and courteous, it was a pleasure to meet him, but his playing was no longer on the original level. Mannerism had captured him and only in the beautiful delicacy of the scales was the old form displayed. But the charming "Chant du Matin" still lives and the remembrance of a unique and stimulating personality.

Mr. Edward Broome

WE take pleasure in referring at some length in this issue to the most interesting career and attainments of Mr. Edward Broome, organist and choirmaster of Jarvis St. Baptist Church. Mr. Broome has not been very long among us but has already given many proofs of his sound musicianship and has made many friends in the profession. Born in Manchester, England, he became a chorister at Bangor Cathedral, North Wales, at the age of six, under Dr. Roland Rogers and on breaking of his voice became assistant organist. After seven years' efficient apprenticeship he took the organ at the Parish Church of St. Mary's, in Bangor, where he also commenced to give many choral entertainments and came under the notice of Mons. Jules Riviere, then conducting the orchestra at Llandudno, made up largely from Mr. Henry Wood's orchestra at Queen's Hall. "Choral Nights" were instituted by him and became very successful Mr. Broome somewhat humorously remarking that much of what he knows of the art of conducting he owes to Riviere although he never adopted the latter's plan of sitting with his back to the orchestra.

Two diplomas in Pianoforte playing from the Royal Academy of Music were won at thirteen and fifteen years of age and at about this time the talented youth began to indulge in his favourite propensity for composition, disposing of his first copyright for a very small sum—and his Opus I. Mr. Broome declares is quite as interesting to him to-day as when it was written. Dr. Rogers was more anxious to make an organ and piano player of his clever pupil-assistant

than anything else and therefore discouraged composition ; for five years little was done, but when the National Association offered a prize of £10 for a Cantata for ladies' voices, Mr. Broome entered and to the astonishment and embarrassment of the Dr. who was present in an official capacity, took the money and a splendid adjudication. From this time on he has published over 70 copyrights for an appreciative public and most of these are in the Catalogues of Schirmer and Ditson or Boston Music Co., and on royalty. The most popular probably are an Easter anthem, "Lo ! the tomb is empty", a little song "Cupid's Mistake" and a male chorus "The Roll Call." Over 40 short anthems which are called "Opening Sentences" are issued by Schirmer's and have made a decided hit. He has won eight money prizes and five gold medals in composition or competition, the most important being a dramatic cantata judged by Sir Frederick Bridge in 1900 at Cardiff, South Wales, for the London Association. He is also a gold medalist Mus. Bac. of Trinity.

Mr. Broome's opportunities of conducting large bodies of voices here have been limited but his activities in this direction in Wales were very marked and resulted in so much competition as well as concert work that when he settled here his first engagement was to act in the capacity of judge at a large gathering in Wilkesbarre. Since then he has acted at about thirty similar contests including those at Buffalo and St. Louis Expositions.

From the nature of his work he naturally was obliged to spend a great deal of time at the piano and organ but his great interest has been in singers and singing.

He had the advantage of a thorough good grounding at the cathedral followed by a season's study with a pupil of Shakespeare who early brought his songs into notice. In 1893 Mr. Broome was appointed to the leadership of Penrhyn Male Chorus (sixty men

MR. EDWARD BROOME

employed in Lord Penrhyn's Quarry), and gave an extensive tour in Wales, successful enough to warrant a trip to the Chicago competitions at the World's Fair, where they scored a great success. They came by way of Canada and after the work was over Mr. Broome remained giving a few recitals and finally settled in Brockville. Later he became organist of the American Church, Montreal, which always had a high reputation for its music ; then the call to Jarvis Street brought him to Toronto. In 1894 he was honored by a request or "command" to conduct the Penrhyn Choir before the King and Queen, then Prince and Princess of Wales, and later in the same summer led the choir to a great victory at the National Eisteddfod in Carnarvon against some of the best known Welsh and English choirs.

Almost every year Mr. Broome spends part of his vacation in Europe, studying principally voice training and composition. In this way he has derived great benefit from a season with Hamish MacCunn and from Claude Trevor, a co-pupil of Albani with Lamperti (senior), in Florence. In common with all progressive musicians, Mr. Broome lays great stress upon general education in the equipment of the profession and to this end took an Oxford "Smalls" art course, including French and German after completing the usual public school studies. He recommends to all organists the study of orchestration as by this means much improvement must be obtained not only in solo work but also in accompaniment. As he pertinently observes "Builders are working hard to make their organs represent almost every orchestral instrument, but are the organists themselves keeping pace ?"

Mr. Broome is also a performer on the violin and cello, he gave last season an excellent Lecture on "Welsh Music," in the Music Hall and is, in conclusion one of the best equipped and most talented musicians that have reached Canada from Great Britain.

Music on the Water

THIS is the alluring title of a large picture at present causing a great deal of discussion at the Goupil Gallery, London. M. Le Sidaner is the painter, and a writer in an English paper speaks of it in the following discriminating way :

"We have swung out on to the dark wide waters of the mouth of the Grand Canal, and our steely prow has joined many steely prows within the circle of the light of the music-barge. Of such things as the inevitable tenor voice, with its Southern drama, and the lapping and gurgling of the urban Adriatic beneath our gondola, we are not conscious. Our gondolier seems to have put a spell of deafness upon us ; none of the noises but all the sights of the exquisitive Venetian night come to us. The glow of coloured paper lanterns that dangle over the musicians conceals a portion of the distant Riva, but there, far away, is the vague beauty of the Ducal Palace, and beside it a passage of light leading on to St. Mark's Piazza and its crowd. Piazza and people are invisible from the lagoon, even the gondolas that touch us are indefinite. Here and there a cheek catches the lantern-light, here and there a shadow is intensified into blackness, but the night is one of rippling lights and shades ; there is a tremulousness in the atmosphere, which corresponds to the tremolo of the inevitable tenor.

The painter of Venice who contrives to set aside all the studio conventions, who forgets the Bridge of

Sighs, and does not metamorphose every black-shawled work-girl on the Piazza into a rainbow maiden, is to be thanked. M. Le Sidaner's Venice is no more hackneyed than the real Venice, that never fails to surprise and sometimes disappoints the tourist ; but it is infinitely more beautiful than the sentimental city of convention. The German who exclaimed with an awed hush, "Ach, a serenade !" when he heard for the first time a vegetable-seller calling his goods in a by-canal, will not find the Venice of his heart in the pictures at the Goupil Gallery. The vegetable-seller does not, perhaps, come into the range of M. Le Sidaner's subjects, but I am sure he would not be excluded by him if he did. The black-shawled work-girls, who are so much more congruous with the sober dignity of a city of greys and greens and blacks, than with the fictional markets that may be found in the Venice of the Tate Gallery, are to be discovered moving quietly across M. Le Sidaner's bridges and piazzas ; I like them in the "Petit Canal, Soir Gris," and in the "Place St. Marc, Crépuscule." And in the last there is the contrast of black shawls and the glinting wonderful mosaic in a porch of the great Byzantine Basilica.

Black is one of the secrets of the picturesqueness of Venice—the elegant black magic of the gondolas as they go their way by the old grey walls of the palaces, upon the green water of the canals ; and the elegant black magic of the long shawls as their wearers move in couples across the grey pavement of the Piazza and past the coloured marbles of St. Mark's. The Doge who decreed that the wealth of his city must not be spent on gay-coloured trappings for gondolas, and ordained that they should wear deep mourning, had an eye ; he was a Sargent, a Le Sidaner, as well as a strict and saving man. Venice and her painters are as greatly in his debt as her poets are to the Doge who first thought to wed the sea and its city by casting a ring into the Adriatic.

Accompanying

A good accompanist is always in demand, and there is nothing that is more delightful to the solo performer on a brass or string instrument than to have the assistance of a good accompanist.

The fault with most accompanists, particularly those who have been solo pianists, is that they do not recognize that, though the accompaniment forms the background, yet it is in itself as much of an art as the principal theme. The result is that the accompanist is reluctant to become, as he thinks, musically subservient to the person rendering the solo, and persists in bringing out his part too strongly, the effect of which is disastrous.

An accompanist, of course, ought to be very proficient in playing at sight, though this is not an absolute necessity.

Considerable practice together is beneficial to both soloist and accompanist, as it makes each familiar with the other's moods and styles of interpretation, and improves greatly their combined execution. A few suggestions from a prominent soloist will perhaps not be out of place here :

Remember a few rows back the piano part will sound louder than might be supposed by the performers, and that it is a safe rule to play the accompaniment softer than would seem proper.

Keep an eye on the solo part. Do not insist on an absolutely accurate tempo—keep with the soloist.

In simultaneous attack the piano should sound an imperceptible instant after the solo instrument. In other words, it should follow, but never drag.

The soloist governs tempo and power. The accompaniment, like the humming of bees with the singing of the lark, should be heard, yet rarely to a degree of prominence.—The Church Choir.

Special

A "Limerick" competition in the pages of the "Bi- Monthly" is announced as follows :

Open only to students of the Toronto Conservatory of Music at present in attendance. The only condition attached is, that each person desirous of entering this competition, must buy a copy of the "Bi-Monthly Magazine" for January, price ten cents. A suitable prize will be awarded to the winner, Mr. Edmund Hardy having kindly consented to adjudicate on this occasion and the results will be published in the March number. All you have to do is to read the unfinished "Limerick" over carefully, prepare the concluding line which rhymes with the first two and having written it in the space left blank, send it and the coupon attached to the Editor of the Bi-Monthly, Toronto Conservatory of Music, College St.

THE "LIMERICK".

There was a young man whose desire
Was frustrated before he could tire,
For a vocal expert
Did his feelings sad hurt,

.....

Name.....

Address.....

Conservatory Announcements and Events

MRS. BRADLEY, so well and favorably known as one of Toronto's most successful teachers of singing, has always been particularly fortunate in her pupils, and perhaps the most eminent of these at the present time, is Miss Lilian E. Willcocks, who is the possessor of a full, pleasing and highly cultivated soprano voice. Miss Willcocks has had several important engagements already this season out of town, and she was also heard to much advantage at Mr. Henry J. Lautz's recital in November, when she interpreted the difficult compositions allotted to her with great sympathy and beauty of tone. Miss Willcocks is a thorough musician, having taken the Teachers' Course in 1901, and graduating in piano two years later.

Among the younger teachers of piano on the Conservatory staff, the name of Miss Frances S. Morris is deservedly recognized as that of a gifted, conscientious and successful artist, Miss Morris being an excellent pianist herself, as well as a careful instructor of others. She has travelled extensively abroad, studying in Dresden and other German capitals, was at one time in Signor Busoni's piano class, and her annual concert, given at the Conservatory during the autumn, attracted unusually large numbers of the musical élite. Miss Morris, on that occasion, was enthusiastically received by her many friends, and the press opinions were equally warm, the critics recog-

nizing in her rarely even and pleasing touch, a true and refined musician, in whom technique and sympathy are wisely blended. She was particularly felicitous in her Beethoven selection, the Sonata Pastorale, Opus 28, and it is no easy matter to present Beethoven in the proper way.

MISS HELEN DAVIES

Miss Madeline Schiff, A.T.C.M., is teaching successfully and playing a church organ in Halifax, N. S. Many friends will remember this talented and attractive girl who has not lost interest by any means in the Toronto Conservatory of Music, although at present

so far away. Miss Schiff is a regular reader of the "Bi-Monthly", and follows events in Toronto with great interest.

Miss Mary Caldwell, one of the most brilliant and finished pupils Dr. Edward Fisher has sent out, appeared to immense advantage at the Symphony Orchestra concert in Massey Hall. She was wearing a most effective gown of glittering white tulle and sequins, and as she left the platform, carrying her three great clusters of "mums", her happy face expressed her deep satisfaction at the flattering tribute accompanied by storms of applause. To the assertion that women do not as a rule care much about the attainments of other women, we may mention by way of refutation the fact that nearly all the school girls present (and several ladies' schools were represented in the large audience) seemed unable to restrain their admiration at the close of the concert, but clapped and clapped till many new white kid gloves must have been rendered unfit henceforth for active service. So much for the compelling effect of beauty and talent in combination, and Miss Caldwell's great gifts will no doubt be proved again and again upon the concert platform.

Miss M. Winifred Ney, graduate of 1907 (Piano artist course) has taken Miss Clara M. Perry's class in Moosejaw, and expects to have a large number of candidates for the next Conservatory "exams" in the West.

Miss Eva A. L. McQuay of Owen Sound, graduate in voice, 1907, has gone to reside in Saskatoon, N.W. T., where she has been appointed leading soprano of the First Methodist Church.

Miss Ethel Shepherd's studio in the Annex, is one of the most tastefully appointed of the newer apartments. Miss Maud Gordon, in the original building, has also a charming little room. The Musical Director, wisely remote and safeguarded from the myriad visitors who forget that they should always seek an appointment with so busy a man, has now quite a formidable and massive brass plate on his door, which would seem both to repel and attract. It can be seen quite a long way off. The new reception-rooms are nearly always thronged with students and their friends, being in every way a bright warm rendezvous on these dark winter afternoons.

Miss Marie Wheler, so popular in every capacity, and talented in more than one direction has recently become the bride of Mr. Herbert Jakeway of "Saturday Night." Congratulations are due to Mr. and Mrs. Jakeway, who will, of course, reside in Toronto.

Miss Edna Bird, a "Residence girl" of two years back, is now settled in Toronto, having recently married Mr. Nisbet. All her former friends are glad to have Mrs. Nisbet among them again. She is the possessor of a sweet musical voice, and was a pupil of Mrs. Ryan-Burke.

The marriage of Miss Edith Ray Dafoe of Napanee to Mr. Stewart, of Whitby and Toronto, was recently celebrated in the large Methodist Church in Napanee, Mr. J. W. F. Harrison supplying the organ music on a fine new instrument. Miss Dafoe was an organ graduate of 1904, and also took the Teachers' course in the same year. Mr. and Mrs. Stewart will eventually reside in Toronto, where the bride's musical gifts will no doubt again be in evidence.

The pupils of Miss Mary H. Smart gave a vocal recital on Saturday, Dec. 7th, 1907, the programme being of unusual interest, as it included several duets and concerted pieces, all rendered with remarkable accuracy and finish. Pupils of Dr. Edward Fisher and Mrs. Drechsler-Adamson contributed piano and violin numbers, and Miss Smart was warmly congratulated at the close of a most successful evening. She is a distinct acquisition to the vocal staff.

Mr. J. D. A. Tripp's talented pupil, Miss Edith J. Mason, gave a piano recital on Saturday, Dec. 14th, 1907. Selections from Beethoven, Chopin, MacDowell, and Grieg, as well as the exacting Liszt arrangement of the Midsummer Night's Dream, music by Mendelssohn, served to attest to Miss Mason's careful training, and her command of pianistic effects. She is one of the most promising among the younger artists. Miss Kemp, pupil of Miss Ethel Shepherd, gave a couple of songs with her accustomed charm. The audience was large and enthusiastic.

A recital of readings and dramatic scenes by senior pupils of the School of Expression, Mr. J. H. Kirkpatrick, Principal, took place in the Music Hall, Friday, Dec. 13th. Shakespeare, Ian Maclaren, Schiller, and other standard authors were successfully interpreted by a dozen young ladies of the School of Expression, and Dr. Fisher's pupil, Miss Annie Connor, A.T.C.M., contributed Grieg's Bridal Procession. Mr. Edward Broome was doubly represented as composer of a charming set of songs and teacher of Miss Winnifred Henderson.

On Saturday afternoon, Jan. 25th, 1908 the President and Directors of the Conservatory gave a most enjoyable "At Home" to the teachers of the institution and their friends which was largely attended, fuller accounts being held over till our March number.

Home and Foreign Notes

The Ladies' Trio will give a concert in the Music Hall on February 25th. Miss Lina Adamson, the popular violinist of the trio, is markedly successful with her pupils in Peterboro this season.

"Under One Roof" take place the practices and rehearsals of the Mendelssohn Choir, the National Chorus, and both the String Orchestra and the Symphony Orchestra. Likewise, the same "roof" shelters the Toronto String Quartet and the Toronto Ladies' Trio on concert nights, the Woman's Musical Club on Thursday mornings, and many other artistic undertakings are frequently given in the handsome Music Hall, which is so convenient and well appointed.

The first concert of the Toronto String Quartette was a great success from every point of view, and this organization is proving what was claimed for it last season, that time and practice are strengthening its ensemble powers, thus enabling the four talented performers to produce extremely satisfactory results.

Orchestral developments are noticed all along the line. If conductors are in need of any special players, let them "watch the Sunday Schools." The Sunday orchestras are by no means composed altogether of amateurs.

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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A considerable number of music-lovers will sympathise with the laudable desire of Miss Mathilde Verne, the well-known pianist, to save from demolition the old concert hall once known as Hickford's Room, and at one time a fashionable resort of musical Londoners. The fact that here, in 1765, Mozart, then aged eight, gave his last public concert in London is one of the many historic associations connected with Hickford's Room which will, we hope, engender a hearty response to Miss Verne's appeal for funds to purchase the lease of the premises, which is shortly to be put up for auction.

Writing from London, a friend says: "I was particularly impressed recently with Miss Ethel Hook, one of the two young sisters of Mme. Clara Butt, who have been heard frequently at London concerts as duettists. As a soloist, Miss Ethel Hook's deep and beautiful contralto voice reminded me so much of her famous sister's that, with my eyes closed, I could almost imagine that Mme. Butt herself was singing."

"Better late than never, and I am well pleased that there is at last a vocal knight. Certainly no better choice could have been made than the eminent baritone, Charles Santley, about the most perfect male exponent of vocalisation who has ever been known. Sir Charles Santley receives this honour from the King late in life; but in spite of his 73 years, he is hale and vigorous,

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and his singing is still most enjoyable, although his voice has, naturally, lost some of its old charm.

One notes curiosities of diction among critics as the months roll by. Words that come into use, are taken up, reign for a while, and then lapse altogether. Such a word is the adjective "appealing." Beginning life as a staid and respectable present participle, it crossed the ocean with the first Marie Hall advance notices, the violinist having, it was claimed, the most "appealing" style of any modern artist, two or three of her selections being of an "appealing" order. The word became current coin in all directions, and after having been used to describe hats, furs, winter suits, carpets, curtains, plays, perfumes, and pictures, has apparently lapsed again to its former and natural use. "Clamant" is another epithet coming into favour, and it is not clear whether the critics mean "clamorous" or not. "Pulsant" seems to have died a natural death.

A British musician—Mr. Isidore de Lara—has just had his sixth opera produced with great success at the Cologne Opera House. This latest achievement entitled "Solea," of Mr. de Lara's is the finest work yet heard from his pen, which means a good deal, as most of his operas have won commendation, and two of them, "Messalina" and "The Light of Asia," are well known and popular.

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For some unexplained reason it was not until after she had enjoyed distinction for many years on the Continent that Mme. Tetrazzini made her debut at Covent Garden. But there is no doubt that that great occasion set the seal on the Italian prima donna's reputation, and has made her famous all over the world. Since then her services have been so much sought after that she has already signed contracts that will bring her in £100,000 during the next three years, and still has vacant dates in that period.

Henry T. Finck in one of his articles in the Evening Post the other day concluded with this sentence: "There is something singularly infantile in the musical mind." Why is it that musicians, except in very rare instances, exhibit no practical sense? The practical does not clash with the ideal. Men like Richard Wagner and like Liszt, like Bach, like Meyerbeer, Verdi, Auber, Saint-Saëns, Richard Strauss, and many minor musicians also, have given evidence that they combine the practical with the beautiful. There is no reason why musicians as a general thing should be poor, should be defective in business acumen, should not accumulate for themselves and their families the necessaries of life and the luxuries besides. It makes their task only the more delightful and the results of their ideal ambitions more gratifying, and they will have the advantage of time at their command which rarely belongs to a poor man.

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MISCHA ELMAN

The Conservatory Bi-Monthly

A Magazine for the Music Lover, Student and Teacher

Published in January, March, May, July, September and November, by the TORONTO CONSERVATORY OF MUSIC.

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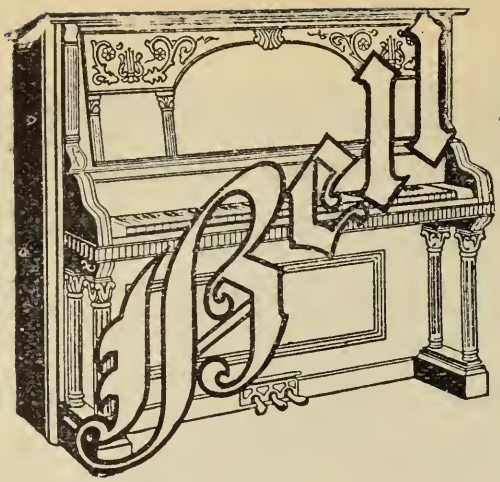

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The Conservatory Symphony Orchestra

THE Toronto Conservatory Symphony Orchestra's concert on April 9th at Massey Hall promises to be one of the most interesting events of the spring season, as, in addition to a programme of carefully selected orchestral numbers, the great pianist, Vladimir De Pachmann, has been engaged as soloist. On this, his farewell tour of America, De Pachmann has confirmed again the many things said and written of him in praise of his wonderful touch, his marvellous ease and beautiful singing tone and his subtle interpretation. He is a man of one idea—that is, the piano and how to play it—and for a lifetime he has consecrated his energies and natural talents to the working out of this idea. Comparisons will, of course, always be made between artists alive at the same time and performing before the same audiences, but it can truly be said of De Pachmann that he never disappoints, never brings a bad tone from the instrument, and that even his occasional eccentricities have reason in them. At his recent recital in January last, at Massey Hall, his rendering of works by Scarlatti and Mozart was dignified in the extreme, and his Chopin playing was in the same vein, being totally free from exaggeration and oversentimentality. His habit of talking to his audience, which would not, of course, be tolerated from a lesser genius, serves to bring him into closer relations with those gathered to hear him, and in nearly every case his apparent eccentricities emanate from a charming artistic naivete. The enthusiasm created at his recital in January will no doubt be repeated on the occasion of the Symphony Orchestra's concert, when very many will be present to greet this unrivalled pianist, who shortly returns to Europe for good. The programme of this important event will be announced in a few days, and in the meantime subscription lists are open at the Conservatory of Music, College Street, and at the music stores.—The Globe.

Mischa Elman

MISCHA JAKOB ELMAN was born January 21, 1891, at Talnoje, a small town in the district of Kieff, Russia. His grandfather was a noted violinist in that part; his father, a schoolmaster, not overburdened with this world's goods. At a very early age the boy—the eldest child and only son of the family—used to play on a quarter-size violin, in imitation of his father. At the age of five he played at a concert before the Princess Ourosov, President and owner of Talnoje, whereupon this lady offered to pay for his education and adopt him if he would renounce the Judaic faith and become a Christian. 'You have a great fortune in that boy,' she said to his father. 'You are so rich, and I am so poor,' he replied; 'if Madam, I have one little fortune, why do you want to take it from me?' Although the offer was declined, it made such an impression upon the father that he determined to sell his little bit of property and remove to Odessa for the benefit of his son's musical education.

Mischa made his English début at the concert given and conducted by Mr. Charles Williams at Queen's Hall, on March 21, 1905. On that memorable occasion he played Tchaikovsky's concerto in a most masterly manner, not only with faultless technique, but with perfect phrasing and poetic insight, rare even in an artist of high repute. He was at once engaged for two more concerts. At the first of these he played the Mendelssohn concerto and Saint-Saëns's 'Intro-

duction et Rondo Capriccioso,' and at the third, Max Bruch's G minor Concerto, all these being accompanied by the London Symphony Orchestra, conducted by Mr. Charles Williams.

Mischa Elman plays on a fine Amati violin. His répertoire is very large, e.g. :

Concertos.—Bach in A minor ; Brahms ; Bruch in G minor and D minor ; Beethoven ; Glazounoff in A minor ; Lalo in D minor ; Mendelssohn ; Mozart in A; Paganini in D ; Spohr in A minor (Gesangscene) ; Saint-Saëns in B minor ; Tchaikovsky ; Viotti in A minor, No. 22 ; Wieniawski, &c.

Concertstücke.—Romances in F and G, Beethoven ; Mélodies Hongroises and Othello Fantasia, Ernst ; Suite, Mackenzie ; Suite in A minor, Sinding ; Rondo Capriccioso, Saint-Saëns ; Faust Fantasia, Wieniawski, &c.

Sonatas.—Bach, Beethoven, Brahms, Corelli, Grieg, Handel, Mozart, Senaille, and Tartini.

In addition to the foregoing the répertoire contains a large number of smaller pieces by composers of various nationalities.

Mischa Elman has had the great distinction of appearing—as a boy, be it noted—at the Birmingham Festival (1906), the Gloucester Festival (1907), the Lower Rhine Festival, conducted by Steinbach (1907), and for two seasons in succession—an almost unprecedented honour—of playing at the Gewandhaus Concerts, Leipzig.

The Elman family now permanently reside in London. Mr. Elman entirely devotes himself to his gifted son. In the artists' room at concerts he plays in imagination every note that Mischa plays, thus showing his sympathy with the boy. Mischa has a great love for English audiences—'They are so responsive,' he says. When Mischa first came here Mr. Daniel Mayer was summoned by the police for allowing him, a boy under the prescribed age, to play in public at an evening performance without a magistrate's order:

however, an official copy of the boy's birth certificate, obtained from Russia, satisfied the police, and the summons was withdrawn.

He has played at Court, once during the visit of the King and Queen of Spain. King Edward genially chatted with the boy for ten minutes about his career, evincing the greatest interest in him and his performances : he has also several times played before Queen Alexandra. Asked as to his hobbies, Micha replies, 'motoring.' A motor car is the only luxury in which the Elman family indulge, as they live very quietly in their modest house. In regard to English music, Mischa says, 'I greatly admire Elgar ; my only regret is that Elgar has not written more for the violin. I wish he would compose a concerto for me, it would be a great success.'

Although this gifted youth has hitherto only played in Europe, he is eagerly awaited in America and Australia. To both continents he hopes soon to go, and thereby add to the fame which his genius so fully merits.

Mrs. J. W. Bradley

IT gives us much pleasure to furnish readers of the "Bi-Monthly" with a short account of the highly useful, creditable and interesting career of Mrs. J. W. Bradley, so long and favorably known to residents of Toronto as a successful singer and teacher of her art. As in so many other cases Mrs. Bradley tells us with plenty of humour that she comes of a thoroughly musical family, for her father, Joseph Grey, was an Englishman of decided musical proclivities, who played the violin, had a counter tenor voice—as it was called then—and sang for years in the Adelaide St. Methodist Church choir. Her mother too, of Swiss

descent, inherited the love of music in turn from her father, one Adam Break of Markham, Ont., known as the musical farmer, who built a church organ before he had ever seen one, whittling the keys out with a penknife ! Later on when he had a regular workshop, sometimes when ploughing he would get an idea of something that would be an improvement to his organ, and leaving the plough and horses in the field, go to his workshop and forget all about them. He conducted a singing school, also composed a number of hymn tunes. The last organ he built was in a church in Lindsay for some years.

At the age of ten Mrs. Bradley's people moved from Toronto to Port Hope, where a very good teacher, Professor Koerber (father of Marie Dressler, the famous musical comedy singer) gave his clever little pupil lessons in operatic arias, German songs and English ballads, and at fifteen years of age she was able to take part in first-class concerts in Peterboro, Cobourg, Lindsay, and of course in Port Hope. At seventeen the family returned to Toronto, when the promising student became the recognized vocalist, her services being in requisition by Mr. John Carter, organist of St. James' Cathedral and other musicians of repute.

Marrying at the early age of eighteen, Mrs. Bradley with her husband went to reside in Lindsay, Ont. There also her musical gifts were so warmly appreciated that four years after she was presented with a gold watch and chain and an address. Other changes of abode took place, until a final move was made in 1875 to Toronto, where Mrs. Bradley has continued to reside. At the Metropolitan Church she reigned as soprano soloist for seven years, and upon leaving was presented with a very handsome address and a purse of gold. She then took up the arduous work of directing and leading the choir of Berkeley St. Methodist Church, where she remained for twenty years,

MRS. J. W. BRADLEY

during which period her choir maintained a high standard of efficiency and gave frequent services of praise at which many difficult works were well performed. Mrs. Bradley also visited the Ontario Ladies College, Whitby, as vocal instructress for seventeen years, and is now at Moulton College in the same capacity. When we add to this strenuous record her activity in the department of soprano soloist with the old Philharmonic under Dr. Torrington and the Choral Society under Dr. Edward Fisher, with concerts in towns throughout the Province, we may surely point to a career that is almost without precedent in Canada.

Mrs. Bradley's voice is a pure high soprano of very pleasant quality, and whether in ballad or aria has never failed to impress and delight her audiences. On leaving her post at Berkeley St. Church she was presented with a handsome solid silver tea service, and although she no longer engages in choir work herself, she is most ably represented by her pupils and her talented son and daughter. Mr. Bruce Bradley is soloist in Jarvis St. Baptist Church, and Mrs. Young (nee Sarah Bradley) soprano soloist at Avenue Rd. Presbyterian Church. As a reliable teacher with a bright stimulating presence and keen sense of duty, Mrs. Bradley has few equals in Toronto, for she can impart some of her own vitality and nervous grip to pupils who perhaps under less favorable circumstances would make little progress at all, while with young people of talent her warm interest in their future and her long and intimate knowledge of concert and church repertoires, etc., makes her an invaluable and conscientious guide. All her friends and pupils will wish for Mrs. Bradley many more years of usefulness, and we may also add, pleasurable and profitable work. Mr. J. W. Bradley, much lamented by his wife and family, died several years ago at a comparatively early age.

The Youth of Peter Cornelius

A good, lovable man, a sterling, upright character was Peter Cornelius. His is the usual story of a genius-gifted composer's struggle for recognition which refused to come, or at any rate to provide the wherewithal of an independent existence until Cornelius had reached the middle-age period of his life. He had to rely upon his brothers and friends to provide him with money whenever he was unable to obtain pupils, or when such work as translating essays, poems and operatic libretti for Liszt, Berlioz and Rubinstein was not forthcoming. Most of his compositions—chiefly collections of songs, now prized as little masterpieces—went the round of many publishers' offices only to be returned or forgotten ; indeed, many were not published until after his death ! Even his masterpiece, the delightful 'Barber of Bagdad,' which in his lifetime enjoyed one single performance only, brought him in a tantième of five double Louis d'or. Cornelius was one of those artists who, knowing in what direction their strength lies, spend the greater part of their lives waiting for something to turn up which shall enable them to exercise their particular gifts to their own fullest artistic satisfaction, and meanwhile refuse to turn their hand to some other work—uncongenial perhaps, but neither difficult nor degrading—which would secure for them something like independence. Thus we see poor Cornelius continually urged by relatives and friends to obtain some fixed appointment as conductor, organist, or teacher. Once or twice he tries, unsuccessfully ; but generally he argues that he is unfit for the post, that he wants liberty, which of course means liberty to wait for something better, something

more suited to his hyper-sensitive, independent nature. There is no doubt that he might have gained a better position for himself, both as man and as creative artist, if he had been more energetic, more a man of the world who knows how to embrace an opportunity when it presents itself.

Peter Cornelius was the son of an actor, and the godson of a cousin of his father, Peter von Cornelius, the great German painter, in whose honour Mendelssohn composed his spirited 'Cornelius' march. Little Peter— 'Pitterchen,' as he called himself, to rhyme with 'Mütterchen'—was destined for the stage, that is to say, his father, the actor, wished to play the part of Destiny for his son who, however, after a few unsuccessful appearances (e.g. as Raoul in Schiller's 'Maid of Orleans,' when Peter's legs and chest were 'splendidly stuffed, to give him a manly appearance !) was early attracted by music. Thus we find him in 1841, at the age of seventeen, in London, staying at 17, Southampton Street, Covent Garden, as a second violinist in an orchestra. In 1845 he is in Berlin, the guest of his 'swell' relative (always called uncle by him) 'Geheimrath' Peter von Cornelius, the painter, where he meets many distinguished men of the day.

The old gentleman seems to have been kind enough to his struggling young relative, but he was evidently a man to be esteemed rather than loved. 'He is surrounded,' writes Peter to his favourite sister, 'by a host of sycophants, admirers, and patronizing enthusiasts—but friends ? He has no friend like his good cousin Carl (Peter's father). His name will ever shine in the history of Art—but in the hearts of loving men ? Dear Susanna ! If a good genius descended from heaven, and with one hand offered me my uncle's perfection of art, and with the other my father's perfection of love, Oh ! I would sorrowfully shut my eyes to the one, and with both hands would grasp such love.'

At the Berlin opera Cornelius heard Jenny Lind, then at the beginning of her wonderful career, and introduced to Berlin by Meyerbeer, who had written his opera 'Ein Feldlager in Schlesien' (1840) specially for her. 'A foretaste of heavenly bliss,' raves Peter, 'worth more than seeing the other puppets dance, or hearing even the most voice-gifted of hens cackle a hundred times.' He makes good progress in his musical studies under S. W. Dehn, whom he likes all the better for displaying certain little human failings and weaknesses. He 'loves the dear old Adam' in him because, seeing the master thus humanly weak on occasions 'makes my affection for him possible.' Amongst attempts at composition some marches for infantry and cavalry bands, an overture for grand orchestra, and a 'Stabat Mater' are mentioned, but none of these things have been preserved. He makes plans for going to Paris to study singing under Garcia, though this, like so many of Cornelius's châteaux d'Espagne, came to naught. He calls on Taubert, the conductor of the Berlin opera, and on Nicolai, the other court Kapellmeister (composer of 'The Merry Wives of Windsor') for an expression of opinion on his compositions. Their verdicts were depressing. The former recommends 'sticking to song-writing.' 'I had brought a Tragedy and he said "write songs" ; I had come with plans for palaces and he said : "go and build pigsties." ' Nicolai was even more cruel : 'He says I know nothing, can't write a note correctly, should have studied with Neithardt, Grell, or Taubert—with anybody rather than Dehn. In fact, he kicked me, the load, whereas the kicks were meant for the donkey, alias Dehn.' No wonder the verdict of these great men upset poor Peter, and made a longer stay in Berlin distasteful. He speaks of founding a school of singing in some town in America, England or Germany, 'to train talented young people for the operatic stage and revive the old Italian vocal art.' Eventually, he visits Dessau, where Friedrich

Schneider lived, one of the greatest theorists of his day and styled the 'Handel of his age' because of his many successful oratorios. Cornelius 'found the old gentleman sitting at the window, reading, suffering from stomach cramp, and with the most extraordinary nose in the world.' Naturally poor dyspeptic Schneider was not in a mood for perusing a nobody's attempts at composition, and so this little excursion proved fruitless. Soon we hear of plans for a comic opera : 'One road still remains open to us composers ; we have had our three great tragic writers in music, but there has not yet been an Aristophanes. I know no purely German comic opera amongst modern works ; since Dittersdorf we have not had a real comic writer amongst our composers,' etc., etc. Then he mentions a one-act comic opera ; the libretto he has finished, and the music he hopes to complete in the spring. This little work (can it have been a first draft of the famous 'Barber of Bagdad' ?) like so many actually completed songs, duets string quartets, masses, psalms, &c., has disappeared. Cornelius, who applied the severest self-criticism, no doubt himself arranged an occasional auto-da-fé at which the unworthy children of his Muse were handed over to the flames. In his last letter from Berlin, dated February 2, 1852, he announces his first appearance as a musical critic. His article, on a concert in the Singakademie, appeared in the "Konstitutionelle Zeitung" on February 1. Needless to say he received nothing for it ! But seeing that he afterwards displayed considerable activity and exceptional gifts as a writer on musical subjects, the fact that he became a critic for the said paper, 'quite unexpectedly,' is of interest. He looked upon it as 'an event' in his career, and no doubt he built more castles in the air.. However, once again nothing came of the matter. In March we find him in Weimar, knocking at the gate of the Altenburg, the residence of Franz Liszt. His career may be said to have really commenced with this important step.

"Apollo and the Seaman"

WHAT was variously described as "an illuminated symphony" and as "a dramatic symphony with choral epilogue" was performed at the Queen's Hall, London, on January 20. The event was anticipated with great interest because of the novel conditions under which the joint work of poet and musician was to be performed. The poem with which the music is associated is by Mr. Herbert Trench, and is entitled "Apollo and the Seaman." It is a work of great merit, albeit by no means easy to follow without much brooding. Its subject-matter deals in parables with the loss of the ship Immortality, and its philosophy affords cold comfort as to the destiny of the individual man and the race. But there is a ray of hope in the thought that after all what has been once may be again. If Apollo could destroy that which he had designed and built, he may yet again create. The ideas of the poem, many of which are of undoubted beauty, are unfolded in the form of an interview between Apollo and a Seaman.

The novelty of the mode of presentation was that the hall was darkened—save for the brilliant exit notices and some stray light from the orchestra. A large screen, festooned at the sides, hid the performers partially and the conductors completely. Then in instalments the words of the poem were thrown in dazzling white letters on a back ground. Meanwhile for an hour or more a stream of music flowed from the partly-visible orchestra. The music was by Mr. Joseph Holbrooke, and it aptly displayed the char-

acteristics of his style—independence, remarkable fluency, occasional striking power and dubious congruity. The unquestioned implication of the idea of placing the poem stanza before the audience simultaneously with the music, was that the music would enforce the varying underlying moods of the poem. That Mr. Holbrooke sometimes succeeded in thus welding idea and sound is gratefully conceded, but in other passages the divorce seemed so singularly complete as to induce a belief that the lantern-slides had gone astray. No doubt it is a gain to the symphonist to escape from the fetters of the rhythmns forged by the syllabic accents, and to be free to employ every conception and colour that the called-for expression induces. This being so, it does not seem clear why it was decided to set the words of the epilogue to actual vocal music ; the result was rather an anti-climax. In this connection it is only fair at once to say that the male-voice choir of about 150 singers had been gathered together only four days before the performance, the previous arrangements for a choir having regrettably fallen through. Honour is due to Mr. Allen Gill and the members of his Alexandra Palace Choir for the generous aid they afforded at the last moment.

On the whole, it may be said that the experiment, with all its deficient results, favoured a belief that, with greater experience, combined poetry and music may be impressively produced in a darkened auditorium. But the poem must be either easy to comprehend or be well known, and the music must be always deepening the meaning of the text.

The Toronto String Quartette gave their second concert on Tuesday, Feb. 18th, the chief novelty being Borodine's famous quartet. Mr. Frank G. Blachford was the soloist on this occasion.

The Composition of the Orchestra

AS we sit in our places at a concert we naturally fall to watching the members of the orchestra as one by one they file in and proceed to settle themselves at their stands, and in imagination we, as students of the greatest musical product of the age—the modern orchestra—are desirous of knowing just what instruments there are in front of us. We perhaps find the violins more familiar and more easy to recognize than the rest, so we talk a little learnedly about the "strings", meaning, of course, the first and second violins, the violas, the cellos and the double-basses. But these are not the only stringed instruments. The "strings" consist of three sub-divisions ; the quartet already noted, their vibration effected by the bow, then a division including the harps, guitars, and mandolins, played by the hand plucking the strings, and finally, the piano, a stringed instrument supplied with keys operated by the hand.

In addition to the "strings" proper, we sometimes have too the viole d'amour, so that in reality when we speak of the strings we mean as many as nine distinct and different instruments. How seldom do we think of the pianoforte, standing in one corner of the back platform, black and shining, as a stringed instrument, and yet it is one, and he or she who remembers the fact and plays so that the keys shall only represent or translate the flat horizontal quasi-harp of strings inside the big wooden box becomes the

finest pianist. So as we watch the first violins, the second violins, the violas, the violoncellos, and the double-basses come in and begin to look over their music we must not forget to watch for the sound of the other strings, the harp, and in some fantastic work perhaps the other instruments named. But we are also given to talking a little about the "wood" and the "wind" without knowing very clearly just what we mean, and so are glad to be told that the "wood" is a division of the "wind". The wind instruments are those with reeds, without reeds, with keys, with mouth piece, and of brass, and the voices of men, women and children. The wind-instruments with reeds are the oboes, the English horn, the bassoons, the bassoon-quinte, the double bassoons, the clarinets, the bass-clarinets and the saxophone. The wind instruments without the reeds are represented by the family of the flutes, the large flute, the high, sometimes piercing piccolo flute, and others, and all these instruments, oboes, clarinets, etc., constitute what we call the "wood." Then the wind instruments with keys manipulated by hand alone, are three, the organ, the melodium, the concertina. The wind instruments of brass are the horns, trumpets, cornets, bugles, trombones, ophideides, bombardons, and bass-tubas, a large but more easily differentiated body than the wood, making in all a most important part of the orchestra, and usually designated as the "brass". Lastly come what are known as the instruments of "percussion", meaning, of course, those that are struck, such as the ancient cymbals, bells, glockenspiel and kettle-drums, all of definite sonorousness, as distinguished from the drum, the long-drum, the tambourine, the clashing cymbals, the gongs, triangle, pavillon chinois, and one or two other occasional instruments of what is known as indefinite sonorousness.

These then are the particles, the units or individuals that go to make up the body of sixty or eighty players, and upon whom we gaze with wonder and pleasure as the conductor steps on to his box and the overture or symphony begins. The usual disposition of the players is something like this ; on the left sit the first violins with their leader, on the right the second violins. Further to the left stand the double-basses, and further to the right sit the brass, and in the middle converge the cellos and the delicate wood, so that the inner parts of the harmony and the fainter sounds of the oboe and clarinet shall be given directly out to the space in front. At the extreme right sits the kettle-drum and cymbals, and in such an orchestra each person is made to feel his great importance to the whole, for the instrument least in use is the most necessary or unnecessary as the case may be. A second violin may make a mistake, a first violin may break a string, and nothing of this sort would be very noticeable to the average audience, but should the timpani be out of tune, or should the cymbals clash on the wrong beat of the bar, mischief is immediately done, and a good conductor must keep his eye on the ends of his orchestra as well as the middle and sides. In listening to orchestral music it is not at all easy for the layman to distinguish the sounds of one class of instruments from another, and nothing but experience, experience, and still experience, will educate the ear in this respect, especially as the eye eagerly explores the circle of players in order to definitely "place" the various sounds apprehended. The mass of violins sing as if one voice, the oboes join in with contralto fluty tones, and far away, as if in distant warning, come at intervals the faint clash, the throbbing roll, that tell of dexterous fleeting touches of the drum and cymbals. Wake up ! The concert is over.—From Hector Berlioz.

The Humorous Side

AT the Mendelssohn Choir. As Josef Hofman concluded the Turkish March (from the Ruins of Athens) on Saturday night, a young lady remarked to her companion that it did not sound exactly like Chopin. "I expect it was his own composition" was the reply. "When the encores give out, they usually play something of their own."

TOUCHING INCIDENT AT A CONCERT.

At a certain concert a young man persisted in whispering loudly to the lady who accompanied him, telling her what the music "meant," what sort of passage was coming next, and so on.

Presently he closed his eyes and said to his companion :

"Did you ever try listening to music with your eyes shut ? You've no idea how much better it sounds !"

Thereupon a gentleman who sat in the seat in front of the young man twisted himself about and said gravely :

"Young man, did you ever try listening to music with your mouth shut ?"

Thenceforth the silence in that part of the hall is said to have been almost painful.

The proofreader again—"At Miss Smith's Animal concert, which took place last evening, the performers displayed unusual gifts and were warmly applauded, especially in the duets for soprano and tenor.

Answers in "Exams."—A "rest" means you are not to sing it. "Emphasis" is putting more distress on one word than another. An "interval" in music is the distance on the keyboard from one piano to another.

Conservatory Announcements and Events

ON the afternoon of Jan. 25th the President, Sir John Boyd, and the director of the Conservatory, gave a most enjoyable "At Home" which was largely attended by the teaching staff of the institution, hardly any absentees being noted. Dr. and Mrs. Fisher and Mrs. J. A. Macdonald assisted the President in receiving the numerous guests, everyone being particularly glad to meet Mrs. Fisher who was looking remarkably well and adding to the pleasure of the afternoon by her native grace and charm of manner. Among the recent additions to musical society were Mr. and Mrs. Edward Broome, Mr. Palmer, Mr. Wheeldon, Mr. Frederick and Miss Smart. Mr. and Mrs. Pigott brought their daughter, and Miss Curlette, Mrs. Denison, Mrs. Forsyth Grant, Mrs. Elmes Henderson, Mr. and Mrs. James Henderson, Mr. Sears and Mr. W. K. George were present among others, as friends of the institution. Miss Ferguson and her co-workers, Miss Denzil, and Mr. Bohme, were also present. The tea-table was extremely bright and attractive with its tall yellow shades, large clusters of daffodils, delicate ices and glacé fruits, while the vestibule held a splendid pyramid of palms and foliage plants. Those who were present on the occasion must have felt genuine pride in their association with the Toronto Conservatory of Music which year by year fulfils its promise and extends new privileges to the faculty, one of the most interesting being the opportunity just afforded by the President and Directors of meeting friends and

fellow musicians in a social way. If "shop" were talked and it seemed as if one heard something about one aggregation known as the "Mendelssohn Choir" and another, known as the "Symphony Orchestra"—it was unavoidable, seeing that the familiar forms of Dr. Vogt and Mr. Welsman were easily recognizable in the gay throng which grows larger every year.

Attention is drawn to the second concert for this season of the Conservatory Symphony Orchestra to take place April 9th in Massey Hall. The programme has been well arranged and contains many numbers of great merit. The orchestra was heard with the Sherlock Oratorio Society during January when it gave much satisfaction both in solo and ensemble work.

Mrs. Helen Barton, pupil of Miss Helen Kirby Ferguson, and Miss Violette Platt, pupil of Miss Maud Gordon, were the recipients of prizes in the January "Limerick" contest, but in no case were the returns as good in a literary sense as they might have been, proving again that some apparently simple things are difficult to carry off. The best "Limerick" that reached the editor was the following, emanating—alas—from a teacher, rather than a student. Of course the writer was ruled ineligible but the line is worth giving.

There was a young man whose desire
Was frustrated before he could tire,
For a Vocal Expert
Did his feelings sad hurt
And threw him out of the "Mendelssohn Choir."

The Music Hall has been well filled every Thursday this season on the weekly occasion of the Woman's Musical Club. Mdme. Farini, so extremely well-informed and cultivated, makes an ideal President and

at a recent meeting performed some of her own compositions for the piano. Mdme Farini, who was at Weimar from time to time during Liszt's residence there, has many recollections and souvenirs of the great virtuoso, particularly many fine photographs.

On the same side of the wall as the striking portrait of Sir John Boyd, there has been placed an exceedingly good photograph of Paderewski, signed by the maestro himself.

The cycle of concerts arranged for and carried out during February by the Mendelssohn Choir under the all-capable direction of Dr. Vogt, gave even greater satisfaction than in former years and Massey Hall was crowded to the doors at each of the four performances. While these concerts themselves lacked of nothing in successful execution and interpretation a few points about the hall itself strike one as worthy of record. It would be no easy matter in any large auditorium to handle three thousand people with perfect comfort especially in winter weather but one cannot help reflecting that a still better arrangement of cloak and retiring rooms, separate exits and a porte-cochere or two would do much to increase the enjoyment of so large a concourse of people, many of whom come in from the outlying towns. Should the Mendelssohn Choir erect a hall devoted chiefly to its own concerts the promoters of the scheme might do worse than take a few practical hints as to the importance of these matters.

Dr. Vogt and his forces, also many friends of the society and a few members of the press, went to Buffalo on the 24th, the opinions of the neighboring city more than confirming all that is said and thought of the Choir at home. Enthusiasm has reigned everywhere.

The Toronto Ladies' Trio gave their annual concert on Tuesday, Feb. 25th before a large audience. Mrs. Gerard Barton, Miss Lois Winlow and Miss Lina Adamson were well received by their friends and a delightful programme was presented.

Dr. Humfrey Anger gave his lecture on "The Clavichord" on Saturday afternoon, Feb. 15th, at the University of Toronto when an interesting subject was followed in detail by those fortunate enough to be present at this erudite lecture, the second of the course.

Mr. Henry J. Lautz has recently published four of his most delightful songs with Whaley, Royce & Co. These productions are all characterized by delicate imagery, vivid and graceful accompaniments and much natural feeling. Mr. Lautz sang at St. Simon's Parish House on March 3rd and again at an organ recital.

Dr. Albert Ham's pupils gave a recital in Conservatory Music Hall on Feb. 3rd, assisted by pupils of Dr. Fisher and Mrs. Adamson. The programme was as follows :

1. (a) Rubinstein (Duet) ..... Wanderer's Nachtlied
   (b)Lohr ..... The Rose and the Nightingale
   Miss Marion Lewis and Miss Muriel Goggin
2. (a) Chadwick .... Allah
   (b) Ambrose ..... A Dream Song
   Miss Olive M. Belyea
3. (a) Franz ..... Fur Musik
   (b) Clay ..... I'll Sing Thee Songs of Araby
   Mr. T. Riley Hallman
4. Amy Woodforde-Finden (Duet. "Allah be with Us"
   Miss Muriel Goggin and Mr. Bartley Brown

5. Wagner-Liszt (Piano) ..... Isolden's Liebestod
Miss Mary Morley, A.T.C.M.

6. Thomas ..... Connais-tu le Pays (Mignon)
Miss Marion Lewis

7. Needham ..... The Fairies' Lullaby
Master George Ames

8. Arthur Somervell (Trios ..... (a) "Twist Me a Crown of Wind Flowers"
(b) "When a Mounting Skylark Sings"

Miss Marion Lewis, Miss Olive M. Belyea, Miss Muriel Goggin

9. Mozart ..... "Non piu andrai"
Mr. Bartley Brown

10. De Beriot (Violin) ... Allegro maestoso from 7th Concerto
Mr. Fred. Singer

11. Graben-Hoffman (Duet)..."Ich Fühle Deinen Odem"
Miss Marion Lewis and Mr. Bartley Brown

12. (a) Dandridge ..... "Im Herzensland"
(b) Landon Ronald ..... "Away on the Hill"
Miss Muriel Goggin

13. Bishop ..... "The Bloom is on the Rye"
Mr. T. Riley Hallman

The violin pupils of Mrs. Drechsler-Adamson gave a recital on Jan. 13th, 1908 when the following programme was presented before a large and exceptionally interested audience. Vocal and piano numbers were contributed by pupils of Dr. Fisher, Mr. Pigott, Mr. Welsman and Mr. Cringan.

1. Dancla (Quartette) ..... L'arrive
Misses Connor, Flook, Smith, Wighton, Messrs. Ziegler, Singer, and Mrs. Adamson

2. De Beriot ..... Scene de Ballet
Miss Isabel Wighton

3. (a) Hadley (Vocal) ..... A Song of Rest
(b) Bunning (Vocal) ..... A Song of Sunshine
Miss Emily Tedd

4. Musin ..... Mazurka de Concert
Miss Marie Smith

5. Grieg (Duo) ..... Sonata, G minor
Lento dolorosa
Allegro vivace
Miss Minnie Connor and (b) Miss Annie Connor

6. Wieniawski ..... Capriccio Valse
Mr. Oscar Ziegler

7. Chopin (piano) ..... Polonaise, A Flat
Miss Muriel Bruce

8. Wieniawski ..... Romance from 2nd Concerto
Miss Jessie M. Flook

9. De Beriot ..... 7th Concerto
Mr. Fred Singer

10. Hawley (Vocal) ..... A Rose Fable
Miss Jean Kenny

11. Mascagni ..... Cavalleria Rusticana
Misses Connor, Wighton, Smith, Flook, Messrs. Singer Ziegler and Mrs. Adamson.

The vocal pupils of Mrs. J. W. Bradley gave a recital on Feb. 1st, 1908, when the following remarkably good programme was most creditably performed.

1. Bonheur (Duet) .....The Battle Eve.
Mr. R. Green and Mr. H. Catchpole.

2. Lohr ..... When Thou Art Near.
Miss Rosabelle Lewis.

3. Schubert ..... Who is Sylvia
Miss Wanda Riggs.

4. Woodforte-Finden .....(a) The Temple Bells
(b) Less Than the Dust.
Mr. C. Clive Gray.

5. Dick ..... Spring is Here.
Miss Muriel Jackson.

6. (a) Woodforde-Finden ..... Song of the Lotus Lily
(b) Oley Speaks. Never a Winter but Sang of May.
Mr. Norman T. Ives.

7. Saint-Saens ..... My Heart at Thy Sweet Voice.
Mrs. R. Stewart.

8. Denza .....A May Morning.
Mrs. C. Barton.

9. Mendelssohn (Violin) ..... Andante from Concerto
Mr. Oscar Ziegler, pupil of Mrs. Adamson.

10. Gordon Temple ..... Under the Desert Star.
Mr. Harold DeWitt Ball.

11. Gilchrist ..... Hearts Delight.
Miss Mona Hammell.

12. Jude ..... The Mighty Deep.
Mr. H. Catchpole.

13. M. T. Francis ..... Ave Maria.
Miss Lillian Willcocks.
Organ accompaniment—Mr. G. D. Atkinson.
Violin obligato—Mr. Oscar Ziegler.

14. Percy Elliott ..... Blossom Land.
Mr. Ralph Green.

15. Gabussi (Duet) ..... The Fishermen.
Mrs. R. Stewart and Mr. C. C. Gray.

A dramatic recital of "Romeo and Juliet" was given by Miss Gladys Noxon, pupil of the School of Expression (Mr. F. H. Kirkpatrick, Principal), on Friday, January 24th, assisted by pupils of Mrs. J. W. Bradley and Mr. J. D. A. Tripp. Miss Noxon gave complete satisfaction to all present in the exacting scenes chosen, her talent being of a high order.

Home and Foreign Notes

Several articles from the "Bi-Monthly" have, within the last three months, been copied into the daily papers. The sketch of Thalberg, entitled "A Forgotten Pianist," appeared in an issue of the Sunday World. The editor of the "Bi-Monthly," at the invitation of Mr. Parkhurst, contributed a short paper on "French-Canadian Folksong" to "Musical Canada," the January number. Mr. Edmund Hardy, of the Toronto Conservatory of Music, is conspicuous in the same periodical by reason of a correspondence with Dr. Harriss, of Ottawa, which presents several amusing points. While Dr. Harriss has been unfortunate in his remarks, it is hoped that Dr. Coward and the Sheffield Choir will be received warmly by the Canadian people and that the press will strive at least to be fair towards these visitors, many of whom are ignorant of the high standard set for us here by several choral societies, church choirs and other leading organizations. Those who heard the Westminster Abbey choristers, a few years ago in concert repertoire at Massey Hall, must have felt that, while presenting a fairly popular and attractive programme, the choir did not—and, under the circumstances, could not—fittingly represent the services of the venerable church from which they came. Mere succés d'estime will never take the place of absolutely well-drilled, well-

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

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Mrs. George Ellis of Edmonton, Alberta, called at the Conservatory in February and renewed old acquaintances. Mrs. Ellis was formerly Miss Miriam Green, a student in the piano and singing departments and an honor graduate in theory.

Miss Minnie McLauchlin, an advanced student of the Conservatory, has been appointed soprano soloist at Broadway Tabernacle.

A notable event was the organ recital given by Miss Jessie C. Perry, the talented accompanist of the Mendelssohn Choir, in Convention Hall, Buffalo, on Sunday afternoon, Feb. 23rd. The very difficult and eclectic programme presented by Miss Perry included such composers as Bach, Hollins, Guilmant, Lees, and Dudley Buck's concert arrangement of the overture to "William Tell." Miss Perry was assisted by the soloist of the First Baptist Church, this recital being the fiftieth of a course of free recitals given under the auspices of the Common Council of the City of Buffalo, Hon. James N. Adam, mayor, and Simon Flesichmann, official organist. The organ is that built for the Pan-American Exposition in 1901.

The prize of £500 offered by Messrs. Ricordi & Co. for an

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PIANIST
Studio for Lessons at Toronto Conservatory of Music.
Residence: 32 MADISON AVENUE.

original opera from the pen of a British-born composer, has been awarded to Dr. E. W. Naylor for a work entitled "The Angelus," the libretto of which is by Mr. Wilfrid Thornely, of Trinity Hall, Cambridge. Out of the fifty-two approved librettos sent in, twenty-nine were set to music, with the above result, upon which Dr. Naylor is to be warmly congratulated. The adjudicators were Mr. Joseph Bennett, Mr. Percy Pitt, Mr. Tito Ricordi and Sir Charles Stanford, M. Massenet and Dr. Richter having retired from the list of judges as originally announced.

At a meeting of the Leeds musical festival committee the report of the recent festival showed that the receipts were £8,635, as compared with £9,409 in 1904 and £11,555 in 1901. The total expenditure was £8,175, which was much less than that of the last festival, owing to the policy of stringent economy. The net profit was £460. It was resolved to add £374, interest from reserve fund, and distribute the total, £834, among the medical charities of the city. Mr. T. Marshall, who moved the adoption of the report, referred to the continuous decline in the profits since 1889, when they realised £3,143. Festival by festival the profit had grown less, until in 1904 it was as low as £304. He did not think the decline in the receipts could be attributed this year to the programme, because all the critics had agreed that

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Teacher of Piano Playing and Musical Theory, at Toronto Conservatory of Music, Westbourne School and Westminster College.

it was excellent. They had to remember that since 1889 other festivals had been established; and another factor was the increase in the number of good concerts which were now provided in the city. In his view they would have to face deficits in the future, because they had brought the process of economising to its lowest limits. They could not save further without impairing the quality and value of the festival.

The death of Herr August Wilhelmj occurred at his residence, 54, Priory Road, West Hampstead, on January 22, in his sixty-third year. It is satisfactory to learn that the Violin School, with which Herr Wilhelmj was associated with Mr. James Brown, had been completed before the death of the eminent violonist and skillful teacher of the instrument.

The sad and distressing illness from which Dr. Edward MacDowell had suffered for some months past was mercifully relieved by death at New York on January 24. Readers of the "Bi-Monthly" will perhaps recollect Mrs. Sheard's interesting paper on MacDowell which appeared in July, 1907.

Seventeen songs by Schubert, in his own handwriting, have been discovered in an album among old papers belonging to the family of Thérèse Grob, a vocalist who was a friend of the composer. With one exception all the songs are unknown.

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A Magazine for the Music Lover, Student and Teacher

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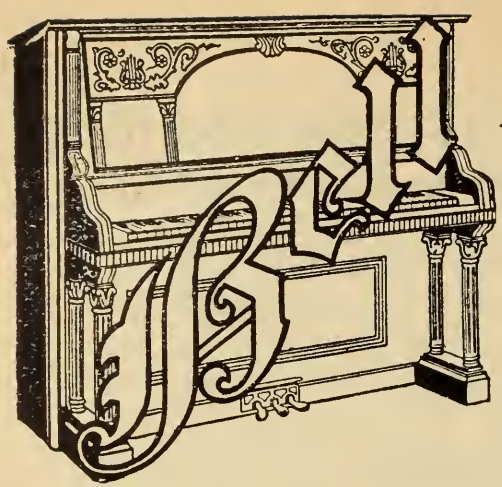

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Clara Novello

The recent death of Clara Novello, at one time the finest English soprano and the friend of Mendelssohn, recalls the celebrated lines inspired by her singing, and dedicated to her by another intimate friend of the family, Charles Lamb, the "Elia" of the Essays.

The Gods have made me most unmusical,
With feelings that respond not to the call
Of stringed harp, or voice—obtuse and mute
To hautboy, sackbut, dulcimer, and flute ;
King David's lyre, that made the madness flee
From Saul, had been but a jew's-harp to me :
Theorbos, violins, French horns, guitars,
Leave in my wounded ears inflicted scars ;
I hate those thrills, and shakes, and sounds that float
Upon the captive air ; I know no note,
Nor ever shall, whatever folks may say,
Of the strange mysteries of Sol and Fa ;
I sit at oratorios like a fish,
Incapable of sound, and only wish
The thing was over. Yet do I admire,
O tuneful daughter of a tuneful sire,
Thy painful labours in a science, which
To your deserts I pray may make you rich
As much as you are loved, and add a grace
To the most musical Novello race.
Women lead men by the nose, some cynics say ;
You draw them by the ear—a delicater way.

C. Lamb.

VLADIMIR DE PACHMANN

Vladimir De Pachmann

READERS of the "Bi-Monthly', will no doubt be glad to possess, in the frontispiece to the present number, an excellent photograph of the incomparable artist who shared in the triumphs of the Conservatory Symphony Orchestra at their concert on April 9th. M. De Pachmann is a curious and unique character. He has, according to several American critics, something Asiatic in his blood; he was born at Odessa and therefore they say, a spice of the Turk is in his constitution which accounts for certain peculiarities of temperament. Whatever his origin, his command of all the resources of piano playing is still most wonderful and without belittling other players, it is safe to say that no living pianist is capable of giving such supreme delight to his hearers as this gifted artist now in his sixtieth year. The effects produced by his mastery over technique were almost bewildering. Several in the audience thought there was "something inside the piano," others declared they heard "echoes" while the more stolid and experienced in such matters were equally carried away by the amazing accuracy, dexterity and lightness of touch, and general perfection of his style. As if to vindicate the assertion that he only plays or chooses to play pieces of a lighter calibre, he gave for his first encore the D minor prelude of Chopin, and no fault could be found with the fiery reading of this last and most tempestuous of the

twenty-four. Some of the nuances obtained by him in the Liszt etude were almost unpianistic (sic) suggesting an ethereal flute. The chromatic groups under his fingers were spun or reeled off as if by machinery and yet there was conveyed throughout the very spirit of fantastic, poetic sympathy, bringing out what was best in each composition. The occasional trill was heard to be marvellously loud, firm and distinct, in fact very unlike most trills, which are for the most part weak and wabbling things, "ornaments" indeed but not part of the whole. It will be a loss to music should M. De Pachmann immediately retire and all will hope to hear him again at no distant day.

"How to Compose a Minuet"

By Dr. Humfrey Anger

A Lecture Delivered at the Toronto Conservatory of Music.

THE Minuet was one of the most popular dances of the 17th and 18th centuries. Like many of the other mediaeval dances, its origin may be traced to France; it is said to have been invented in the province of Poitou, and the first composer of melodies for this dance is said to have been Jean Batiste Lully (1633-1687), a musician who, though born in Italy, was brought up in the household of Louis XIV. History relates that this monarch danced a Minuet before his courtiers at Versailles; and with the stamp of such approval, it is but natural that the Minuet soon became universally popular. It was introduced into England during the reign of Charles II, and continued to be fashionable until the reign of George III.

The word 'Minuet' is derived from the French menu (small), Latin minus, and refers to the short, slow and graceful steps of the dance. The word is thus closely allied with minute (little) and minute (a small division of time) ; also with minor, a term which enters largely into the theory of music ; and with other kindred words, such as diminutive, minus, etc. In France it is called 'Le Menuet' ; in Germany 'Der Menuett' ; and in Italy 'Il Minuetto'.

Originally the Minuet was a gay and lively rustic dance. On being brought into court—as is customary in a legal sense—it became grave and dignified. It is said of the so-called father of dancing masters, who flourished in the reign of Louis XIV., that, feeling unwell, he visited a leech. After hearing his symptoms, the leech shook his head, and said, "My dear Sir, what you require is not medicine but exercise. You should practice the new Minuet of the court as danced so divinely, by Mr. Beauchamps." "Alas !" replied the visitor, "I am Beauchamps." In the polite world of that day the knowledge of the Minuet was as necessary to a man as a knowledge of fencing ; now, unfortunately, both are more or less accomplishments of the past.

The Minuet was derived from the Courante, a Court dance of the 16th and 17th centuries. When the pupil knew the steps of the Courante well, and could turn his feet properly and control his movements, he was initiated into the mysteries of the graceful and ceremonious Minuet, which took him about three months to learn, and of which there were endless varieties. An English dancing-master, it is related, said that he knew nothing of the Minuet, though he had devoted his whole life to the study of it. A French author says "Life is like a Minuet—a few turns are made in order to curtsey in the same spot from which we started." Mr. Scott in his work, 'The Art of Dancing', says that the rules about the Minuet would fill a volume, but that there are five requisites for

making a good figure in the dance—a languishing eye, a smiling mouth, an imposing carriage, innocent hands and ambitious feet. The real Minuet is in 3-4 time, and has four steps ; the four steps, however, really form one step only, consisting of four movements, and one walking step on tip-toe. It was called the queen of dances, and for a century and a half every state ball in Europe opened with this dance. There were four Minuets, namely, Le Menuet du Dauphin, Le Menuet de la Reine, Le Menuet d'Exaudet, and Le Menuet de la Cour, the last named being in the 18th century what the quadrille was in the 19th.

The old proverb, 'Mind your p's and q's,' is said to have its origin in connection with the Minuet, the p's having reference to the feet, pieds, and the q's to the tail-piece of the wig, queue.

A brief reference may also be made to one other mediaeval dance, namely the Branle, or, as it was called in England, the Brawl. The name 'Branle' was derived from the French verb branler, to sway from side to side ; and this dance is said to have been the precursor of the Courante. It was a dance in which the figures executed by the leading couple were imitated by a line of successors—a sort of 'follow-my-leader' dance ; many of the ancient dances were of this imitative character. Every province had its Branle, and the dance existed in a great variety of forms, such as the Branle des flambeaux or Torch-light dance, the Branle des lavandieres or Washing-the-clothes dance, the Branle des ermites, in which the performers were dressed in the costumes of monks, and many others. One special feature of interest attached to this dance is in connection with the mediaeval folk-song ; many of these old songs may be traced back to the dance tunes—that is to say, to a time when music had freed itself from the strict rules of church Plain-song, and had adopted a rhythmic form. It will thus be seen that rhythm in modern music is derived

from two sources, namely, the figures of the dance and the metre of poetry.

Many of the old dances were sung: The very word 'ballad' is derived from the Italian 'ballare,' to dance; and the earliest ballets were song-dances. In the "Midsummer-Night's Dream", Bottom, not inaccurately, invites the duke to "hear a Bergomask dance." The older poets occasionally refer to this feature; thus,

"All shepherds in a ring,
Shall dancing ever sing."

and again,

"...They danced to and fro, and finely flaunted it,
And then both met again, and thus they chanted it".

In "Love's Labour's Lost" (Act iii. Sc. 1), a notable passage occurs bearing on this union of singing and dancing in a dialogue between Armado, a foppish Spanish count, and his page, Moth, a young man well informed, but, to say the least, somewhat precocious.

Moth. Master, will you win your love with a French brawl?

Armado. How mean'st thou? brawling in French?

Moth. No, my complete master: but to jig off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eye-lids; sigh a note, and sing a note; sometime through the throat, as if you swallowed love with singing love; sometime through the nose, as if you snuffed up love by smelling love.

Shakespeare's use of the word 'canary' is peculiar; the canary was yet another of these old-time dances.

The Courante, like the Branle also was often sung, but the Minuet, from all accounts, seems to have been a dance pure and simple, the accompanying music being performed on the most popular instruments in vogue at the period.

(To be continued.)

Mrs. H. W. Parker

THE talented vocalist whose portrait we present in this number of the "Bi-Monthly" is, we are proud to state, a Canadian by birth and a native of the city of Toronto. Mrs. Parker has not been before the public many years, but, in the short period from 1895 to the present time, she has steadily advanced in public favour, and is certainly to be ranked among our leading professional artists. She seems to have inherited a good deal of musical feeling and ability from members of her family on both sides, added to which has been the ever aspiring determination to be a "singer," and in the true sense of the word she deserves the title. Clever at the piano under Dr. Edward Fisher, at theory with Dr. Anger, and proficient also in the violin and harp, Mrs. Parker laid a good practical foundation in musical studies before she took up the art of singing with Signor D'Auria, Emilio Agramonte, Rechab Tandy, and Mr. Hayes, whose vocal science method made him so famous in the eighties.

For thirteen years soprano soloist and leader at St. Andrew's Church, King Street, she has contributed, with her beautiful voice and easy, pleasing style, towards the services of the church in such a manner as to endear her to the large congregation weekly assembled, while on concert tours all over Canada her charm of manner, splendid platform appearance, and delightful interpretation of numbers both popular and classical, have made her name almost a household word. There is a peculiar and very fascinating quality about Mrs. Parker's singing, which many have noticed without knowing exactly how to define it; an artlessness, a simplicity or naiveté which appeals directly to the heart and gives greater pleasure than the mere performance of difficult passages and roulades can ever give, although in flexibility and coloratura

MRS. H. W. PARKER

work, Mrs. Parker is also exceptionally conspicuous. Upon the reorganization of the Mendelssohn Choir, she became one of the most highly esteemed members of that Society, and is still at St. Andrew's under Dr. Anderson. She has sung in all the principal oratorios, has appeared with the Fadette Ladies' Orchestra, and with the Conservatory Symphony Orchestra, while at artistic recitals and private musicales her talents are frequently in requisition.

Her fame has spread to the neighbouring Republic, the New York Musical Courier declaring that "she uses her voice very artistically, and is so thorough a musician that an orchestral accompaniment is particularly well adapted to her voice and style."

The "Presto," Chicago, said:—"The critics of Toronto, Canada, are of our opinion concerning the abilities and natural talents of Anna Parker, a young singer who recently created quite an impression in connection with the concerts of the Fadette Orchestra, and Mr. Burmeister, the Presto's own representative in Canada, believes that her sphere, both as to appearance and voice, is grand opera."

While Mrs. Parker is equally at home in German lieder or Italian aria, we think that her greatest successes are usually gained in the department of English songs of a high order. Goring Thomas, Marzials, Purcell, the Handelian airs—these are some of the selections which take on new beauty by her rendering. As a teacher, she is widely esteemed and recognized, having already trained several promising singers in the correct practise of their art, notably, Miss Jennie Williams, very favorably known, and Miss Vera Board, an artist who is also coming to the front.

Mrs. Parker's pupils, friends, and the public generally do sincerely hope that her lovely voice may be heard in future more frequently in recital or at the leading concerts, where her great natural gifts combine to make such appearances both interesting and delightful.

Banquet to Dr. Fisher

A COMPLIMENTARY banquet given by the Toronto Clef Club to Edward Fisher, Esq., Mus. Doc., in recognition of the completion of his twenty-first year as Founder and Musical Director of the Conservatory of Music, and of his eminent labors in the cause of Art in Canada, was held at McConkey's on Thursday evening, May 7th, 1908. Speeches were made by the President and Vice-President of the Clef Club, the guest of honor, pupils of Dr. Fisher, members of the Conservatory Faculty, Directors of the Board, and representatives of sister institutions. The President, Dr. Anger made several happy allusions to Dr. Fisher, among which was the designating the distinguished guest as the "Mendelssohn of Canada," comparing the establishment of the well-known Leipzig School of Music with that of Toronto. Rev. J. A. Macdonald, a director and editor-in-chief of "The Globe," contributed a witty and sensible speech, in which he alluded to the wonderful development of music in Toronto, especially in religious worship. Dr. Vogt vigorously championed the cause of Canadian teaching institutions, asserting their supremacy over those of older lands. Dr. Fisher's modest reply was greeted with bursts of applause and much enthusiasm. With the finest body of choral artists in the world—the Mendelssohn Choir—according to the press of New York and individual criticisms from foreign visiting musicians and with one of the finest Conservatories of Music to keep its company—also in the world, for Leipzig and Berlin are supposed to stand at the head of so-called musical centres—we have in Toronto such magnificent

facilities for students that the latter hardly require to go abroad except for the pleasure of seeing distant lands.

On May 12th, Mr. McNally's piano pupils gave one of the most attractive recitals of the season, Schumann's A Min. Concerto and Mendelssohn's Capriccio Brilliant being two important numbers given with orchestral accompaniment on second piano. Mr. McNally has every reason to be proud of this year's excellent class.

On Musical Nomenclature

AN extremely able and suggestive paper by Mr. F. Gilbert Webb of London, Eng., was recently read before the Musical Association, with the express object of promoting a discussion that might, it is thought, ultimately lead to greater definiteness and consistency in the use of musical terms.

At the present moment, the lecturer said, so great is the uncertainty of the technical terminology of the Art, that it is impossible to discuss its fundamental principles without being more or less misunderstood. The result of this is particularly unfortunate in regard to students, causing much confusion of thought and want of clearness and significance in their performances. The most important, least understood, and misused term is 'rhythm.' The basis of music is rhythm and melody ; the former represents movement, and the latter some kind of vocal utterance. These two elements, although generally appearing in combination, are by nature distinct, and can exist independently of each other. Rhythm can exist without change of pitch, while melody must have change of

pitch. The lecturer suggested, therefore, that the word rhythm should be used exclusively to indicate the suggestion of movement in music, the animating spirit which gave it life and character, and that the term should not be confounded, as at present, with accentuation, stress, and phrasing or period. The word tempo or time should be confined to the signification of pace, and not confused with accent. In the same way triple and common time should be triple and common measure. Great confusion exists concerning the word tone. This term should be confined to its significance of implying a certain quality of sound, in itself indivisible. The term 'semitone' is a barbarous and misleading combination of two languages. If semitone means anything, it suggests half the power of a full tone, but to say that the note C in itself is a tone, and that from C to D is also a tone, is illogical. The term semitone should be banished in favour of half-note, because 'note' conveyed a distinct idea of place, and consequently of distance, from one note to another. This is particularly so with string players, and the term half-note suggests a lesser interval of space. The words 'scale' and 'mode' should not be confounded : the former should be confined to its sense of an arbitrary series of notes, the character of which is decided by the major or minor mode. The word 'key' should always be used in relation to pitch, but it should not be applied to the notes of a pianoforte ; one might just as well speak of the keys of a scale.

It is far better to retain the use of Italian words than to coin others, for, as music is a universal language, it is desirable that terms universally understood should be used ; but it is time that the word Andantino should be accepted in modern music as indicating a less slow pace than Andante, just as Allegretto signifies a less quick tempo than Allegro. The prevalent use of polyglot directions is to be de-

precated. Mr. Webb concluded his paper by commenting upon the use of terms of painting in music which had become prevalent with the advance of programme music. The term 'tone-colour' is useful and permissible. There is a tendency to use it in a distinct sense apart from timbre, to indicate a particular tone-quality of an instrument or of a singer's voice resulting from the emotion of the performer—something superimposed on the natural timbre of the instrument or voice. The word tone-colour being accepted, tone-painting could scarcely be rejected ; albeit it was less significant. We hear a great deal just now about atmosphere, especially in connection with the compositions of Mr. Debussy. In its ordinary acceptation it implies that appropriateness of detail which compels conviction ; but in the new French musical cult, atmosphere acquires another significance, that of the nebulous, or, to bring it within the experience of all, 'foggy," a term which might be applied to a good deal of modern music. The use of terms of painting, however, should be employed with caution, as they are likely to lead to extravagances. The best safeguard against such exaggeration is to have the meaning of accredited musical terms clearly defined. What is wanted is the compilation of a list of terms that will avoid the employment of the same word with two or more different meanings.

The April "Musical Times," London, Eng., had a most appreciative notice of Dr. Vogt and the Mendelssohn Choir. Reference is made in the article to the proposed trip to England, and there seems every prospect of the entente cordiale being well sustained between Toronto and London, and on a larger scale, of course, between Canada and Great Britain.

Musical Progress in Toronto

THE tribute paid on Thursday evening to Dr. Edward Fisher by the Toronto Clef Club was a fitting recognition of the great services he has rendered to this community by the promotion of musical culture. As a young man he made Toronto his professional home about thirty years ago, devoting himself to private teaching and the direction of the musical service of St. Andrew's Church. His choir became the nucleus of the Toronto Choral Society, and after a few years he gave up both to devote himself to the establishment and management of the Toronto Conservatory of Music. During the twenty-one years of its existence, the completion of which the Clef Club made the occasion of its tribute, it has pursued the even tenor of its upward and onward way. That its success has been so uninterrupted and yet so rapid has been due mainly to Dr. Fisher's twofold aptitude—capacity for music teaching and capacity for business management.

The testimony borne by Dr. Vogt to the excellence of the work done by the Conservatory will come as a surprise to those who have not been privileged to see it for themselves. His statement that the standard of the work attempted is higher and that its quality is better than those of the work done in the great conservatories of Leipzig and Berlin, may be question-

ed by persons not in a position to make comparisons, but it will be at once accepted by all who are really able to judge and who have had an opportunity to form an intelligent opinion. It is pleasant to be able to note the fact that the arduous and anxious efforts of its management and staff have been so thoroughly appreciated that the Conservatory is now one of the great musical institutions of the world, second in its attendance to none in Europe, and to only one in America.

To one outstanding feature of the Conservatory it is worth while to call attention : its thoroughly cosmopolitan character. On its teaching staff are alumni of most of the musical institutions of repute, and they bring to their work a great variety of methods and of view-points. It is quite impossible for a faculty thus composed to run in ruts. This is prevented not merely by the personal equations of its members, but by their various courses of training, and by the artistic and pedagogical freedom insured to them through the admirably flexible organization of the institution. All this redounds to the musical advantage of the whole community by putting a premium on personal independence and disseminating a variety of ideals. It is not surprising, therefore, to find Dr. Bridge bearing testimony from personal observation to the excellence of church choir work in Toronto, or to learn that no other city in America has a higher reputation for choral work on a more extensive scale. If we are far behind in symphony, that is due to causes that could not till now be

overcome, but there is good reason to hope for more rapid progress along this line, and when it comes the Conservatory will no doubt be entitled to its share of the credit due to success.—The Globe.

Opera in New York

THE maintenance of two grand opera houses in New York is another evidence of what immigration means to America.

Not merely that Mr. Conreid and Mr. Hammerstein, who manage and advertise the rival companies, are foreign-born. However picturesquely enterprising the one, or however shrewd the other, the continued competition in grand opera, which has surprised the impresarios of Europe and broken all precedents and traditions, is due to the audiences.

Thirty odd years ago Rubinstein made a journey through the United States and, when he returned to Russia, declared that the American people were hopelessly unmusical.

Von Bulow laughed at New York and Chicago.

Wagner wrote a ten-thousand-dollar march for the Centennial Exposition in Philadelphia, and was offended by the suggestion that he should come in person to the barbarous country.

Patrick S. Gilmore asserted that it took a military band to arouse the true interest of a native American audience.

Theodore Thomas toiled in comparative poverty for a lifetime almost in the attempt to strike some high musical instinct in his adopted country.

And now has been done in America what would be impossible in any European city—two grand opera houses supported in a single city; and all without government intervention.

Grand opera in Paris, Berlin, Dresden, Vienna, St. Petersburg and other important centers is made possible only by government subsidies. Nor have any of the Old World opera houses presented the works of the masters more splendidly or with a more impressive grouping of singers than have the New York Houses.

It is no exaggeration to say that, for purposes of Grand Opera, New York has become the first city of the world.

Sir Frederick Bridge paid an informal visit to the Conservatory during his stay in Toronto and was much impressed by the size and architectural fitness of the building and its splendid situation.

* *

Mr. Howard Massey Frederick will spent part of the summer in Italy, studying with one of the best known teachers in Florence. Mr. Frederick has promised to send some letters to the "Bi-Monthly" while abroad.

* *

Mr. Lissant Beardmore's farewell concert was held in the Conservatory Music Hall, when an exceptionally interesting programme was offered. Mr. Beardmore's enthusiasm and zeal are infectious, and one feels that he is animated throughout by genuine love of the art.

Conservatory Announcements and Events

ON another page will be found an account of the most interesting event yet recorded in the history of the Toronto Conservatory of Music—namely, the banquet proffered to its founder, Dr. Edward Fisher, on May 7th, upon which notable occasion the Musical Director was fêted by members of the Conservatory faculty, by representatives of other institutions and by many friends of music. Under Dr. Fisher's fostering care, the Conservatory of Music has gone steadily on during the twenty-one years of its existence, until it now ranks among the leading musical institutions of the continent. In the material side of things, such as the Conservatory building and site, in equipment, in the special advantages offered, in the teachers attached to it, and in the general energetic and up-to-date manner in which the entire institution is managed, nothing has been left to chance but every detail weighed, duly and diligently considered, and then when committed to action, no turning backward. This steadfast policy is, we think, but a reflection of the character of him in whom talent for organization, striking executive ability and wise but always firm handling of difficult problems as they come up—and no station in life is free from them—has coincided with devotion to art, a combination all too rare. Then in the more intangible and aesthetic side of things, it has been found, we think, that the Conservatory of Music really does stand for the best and highest in music wherever procurable, that thoroughness reigns and earnestness and accuracy, and that high standards and ideals are fostered within its

walls, that there are no "short cuts," no slurring over of duties or promises, no big talk and little performances ! Everyone will wish for Dr. Edward Fisher many more years of successful work in connection with the institution founded by him and in the cause of music generally to which his wise counsel and unerring foresight also belong.

The personnel of Conservatory attachés has of course changed frequently during the long term of twenty-one years, yet a few of the original officers and teachers are still to be found within its walls, and special mention at this time may surely be made of the capable and popular Registrar, Miss Marion G. Ferguson. The duties of the position are manifold and not easily detected, but upon their proper performance depends much of the smoothness and ease with which the large amount of Conservatory business is despatched. Miss Ferguson has been Registrar of the Conservatory for the twenty-one years of its existence. Graduates and associates of the Conservatory are now to be found in all parts of the Dominion, in many American cities, and abroad. The establishment of the Symphony Orchestra has further strengthened the claim upon public interest in all departments of music, and increased activity will prevail during 1908-1909, including the erection of a fine new organ in the Music Hall.

Mr. H. J. Bohme, the genial Secretary of the Conservatory, and Sec.-Treasurer of the Symphony Orchestra, is sixth in line of his important office, and in a comparatively short time has made his name synonymous with all that is enthusiastic, direct, and convincing, in his efforts to awaken public interest in musical schemes and in advancing the status of the Conservatory.

Dr. Anger's talented young pupil, Mr. Frank Macklem, gave much pleasure to his friends by arranging

an evening of "Original Compositions" on Saturday, April 25th, when specimens of his writing for piano, violin, voice, and string quartette were given before a large audience by Miss Mabel Boddy, Miss Madeline Carter, Mr. Frank Blachford, and the Toronto String Quartette. Of the numbers presented, "To Macdowell" appeared to be the most popular ; its description is as follows :

"This is an Idyll in the free style, characteristic of America's greatest composer. It is in Simple Ternary Form. After a short introduction the theme in D minor is announced. It consists chiefly of massive discords, the tonic and dominant being the only concords.

It is succeeded by a melodious episode in F major, after which the original theme is again heard and reaches a climax. A coda founded upon the introduction brings the composition to a close."

The Adagio from an Unfinished Quartette in C major was also well received, its Schubertian flavor commending its melodic phrases to those who have not tired of pure classic form. A song, with words by the composer's mother and a set of remarkably clever variations for the piano brought this interesting little concert to a close. One of the songs was given the benefit of close analysis in the Programme Notes, which is rather an innovation, and may be suggested as useful in the case of older composers. The song was divided into Prelude, Principal Theme Repetition, Middle Section, Principal Theme and Coda, the last two being set to the lines :
Principal Theme—

My tears to the earth fell in early dew
At thought of another earth day made new ;
You, too, must have griefs, while on earth you rest,
And later you'll learn how your tears were blest.

Coda—

When realms of eternity bind us two
Like twins are we twain from the backward view.

Dr. Vogt's piano pupils were heard in a recital on May 2nd, when Miss Ada Twohy played the Allegro of Grieg's Concerto in A minor, orchestral accompaniment on second piano by Miss Jessie Allen, while Miss Allen played the Adagio and concluding movement to Miss Twohy's accompaniment in the same manner. Miss Constance Turnbull contributed Chopin's A flat study, Op. 25, and the Caprice Espagnole by Moszkowski. Master Ernest Seitz played a paraphrase of Strauss-Schuett, and Miss Twohy and Miss Allen several other numbers, the whole Recital being, it is unnecessary to state, an exhibition of fine virtuosity and advanced piano methods.

Mr. Welsman's pupil, Miss Mabel Steele, gave a piano recital on April 24th with the assistance of Mr. Oscar P. Ziegler, Mrs. Adamson's talented pupil. The piano numbers, all exceptionally well rendered, were the E minor Concerto of Chopin, the Beethoven Sonata Op. 53, studies by Chopin, and the Liszt "Liebestod". A large audience was present.

A Recital of readings and modern monologues by Miss Florence Wharton, pupil of the School of Expression, (Mr. F. H. Kirkpatrick, Ph.D., Principal), was given in the Music Hall on May 1st, when the following programme was presented :

PART I.

Pauline Phelps ..... As the Moon Rose
"Rockland Courier" ..... The Educated Country Girl
(a) Massenet (Vocal) ..... Elegie
(b) Ronald (Vocal) ..... Sunbeams
Miss Helen Moore.

Shakespeare ..... A Midsummer's Night's Dream
Act I—Scene 2. Act III.—Scene 1.

One of the most unique and interesting recitals of the season was that given on May 11th by organ pupils of Mr. J. W. F. Harrison. Nine brilliant numbers, including Bach's D Min. Toccata and Hollins' Concert Rondo were rendered with great ease and firmness of style, the performers being Miss Luella Hall, Miss Pearl Nesbett, Mr. Harry Coram, Mr. Harvey Robb, Mr. Freeman, and Mr. T. H. Parry, while Miss Elsie Burkholder, Miss Katharine Howard and Mr. Harty Morden, pupils respectively of Mr. Burt, Miss Shepherd and Mrs. Parker, gave valuable vocal assistance.

We direct attention to the first instalment of Dr. Anger's excellent lecture on "The Minuet" in this number. It will be concluded in the July number.

Dr. Humfrey Anger repeated his lecture on "The Clavichord" at the Conservatory on March 7th before a very large audience.

Mr. Guido Fuchs of Vienna, gave two lectures during March on "Bach" and "Wagner", assisted by Miss Lina Adamson, Miss May Perry, Mrs. Parker, Mr. Pigott, and several other artists. The lectures were interesting, but as the tickets were a dollar apiece, it cannot be wondered at that students, the class to whom such affairs are of most use and interest, were conspicuously absent. The second lecture on "Wagner" was particularly interesting, and was repeated at St. Margaret's College.

A piano recital by pupils of Mr. Edmund Hardy, Mus. Bac., on April 6th attracted a large and well-pleased audience. The piano solos were all well and brilliantly executed, while a novelty by Joseph Low, a duet for Miss Rhoda Weston and Mr. Ernest Penny was a pleasant novelty. Pupils of Mr. Cringan and of the School of Expression rendered valuable assistance. Mr. Hardy is as successful a teacher as he is a choirmaster and composer.

The annotated programme provided by Dr. Humfrey Anger for the Symphony Orchestra was very much appreciated by all present at this interesting concert.

Mrs. J. W. Bradley's second Vocal Recital on April 14th was well attended, and included a violin number by Miss Flossie Mulloy, pupil of Miss Lena Hayes. Mrs. Bradley had upwards of fifteen pupils appearing on this occasion, all of whom displayed sound training and much musical feeling. Two numbers were accompanied on the organ by Mr. Norman T. Ives, A. T. C. M., and a Balfe Trio made a welcome diversion in the programme.

"Musical Canada", in commenting upon the growth of musical taste in Toronto, remarked of Mr. Welsman in the April number :

"Mr. Welsman's conducting partakes of the nature of his piano playing, for while energetic, clear and manly, it is markedly free from affectation or posing, and he has already demonstrated his ability to hold his forces well together and to draw from them excellent readings of the score, whether of symphony, overture or lighter pieces. At the same time, the proper and well directed work of the baton is a thing which grows with experience and years, and music lovers in Toronto all wish both Mr. Welsman and the Symphony Orchestra such solid prosperity and continuance in public favor as will enable them to produce still finer work than they have yet done. The Conservatory Symphony Orchestra has arrived ; it is composed of the best material available, and has a judicious, talented conductor, is well managed and destined, we think, to become at once the pioneer and leading instrumental organization in Ontario."

Miss Jessie M. Allen's piano recital on May 7th was a most important occasion, Dr. Vogt's gifted pupil proffering a programme truly representative in its virtuosity, and rendered with that style and distinc-

tion which are making Miss Allen's name already well known among musical people. She has technique of a faultless order, latent power and creditable reserve, but she also possesses rare temperament, and is destined, we think, for an artistic career of more than ordinary interest. The following is the remarkable programme performed by Miss Allen, assisted by Miss Ada Twohy, Mus. Bac.: —

Greig, Concerto in A minor, Op 16 ; Allegro molto moderato ; Adagio ; Allegro moderato molto marcato; (orchestral accompaniment on second piano, Miss Ada J. F. Twohy, Mus. Bac.) (a) Smetana, Etude G sharp minor, "By the Seashore" ; (b) Sapellnikoff, "Elfentanz," Op. 3 ; (c) Poldini, Marche Mignonne, Op. 15 ; (d) Chopin, Etude C sharp minor, Op. 25, No. 7 ; (e) Chopin, Etude C minor, Op. 10, No. 12. Brahms, Scherzo, E major, Op. 4. Tschaikowsky-Papst, Paraphrase de Concert sur l'opera "Eugene Oneguine."

On May 8th, Miss Nellie Jefferis, of the School of Expression, gave the well-known play of "Hazel Kirke" en monologue, an arduous but highly meritorious performance, in which nine different characters were enacted by this talented young student. Music between the acts was contributed by pupils of Mr. J. W. F. Harrison and Mr. A. T. Cringan.

The String Orchestra, under Mrs. Drechsler-Adamson gave their concert, on April 30th, before the best house ever assembled to hear them. They played with capital verve and musical understanding such numbers as Schubert's "Rosamunde," German's old English "Dances," and Greig's "Fruhling." Assisting artists were Miss Franziska Heinrich, a splendid artist indeed, Mr. H. J. Lautz and Mr. J. W. F. Harrison. Mrs. Adamson was presented with some lovely flowers, and conducted with her accustomed vivacity and charm.

Home and Foreign Notes

As a hint to some programme makers, with reference to the term, "a capella," we give the following definition from Stainer and Barrett's "Dictionary of Musical Terms."

"A capella," or "Alla capella." (1) In the church style, vocal pieces unaccompanied, especially those of the Italian school, because the music sung in the Sistine Chapel was never accompanied by instruments. (2) Church music in a duple time (two or four minims in each bar), this being for a long period considered more ecclesiastical than triple measure."

Of these definitions, the one that is generally held to is "in the church style," and therefore it is not customary to attach the expression "a capella" to perfectly secular pieces, particularly of a light character. A little reflection will show just where and when it is correct and expedient to use the term in making out programmes of a miscellaneous nature.

A fine programme of sacred music, given by St. Andrew's Church choir of Moose Jaw, Ass., April 17, bears the names at bottom of Mr. and Mrs. G. B. McClellan, late of Toronto. Mrs. McClellan was well known as Miss Cunnington, pupil of Dr. Fisher, while her husband was a member of the Conservatory Orchestra. Gounod, Mendelssohn, Bach, Handel and Godard were among the composers represented at this very interesting concert in the great West.

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
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The Conservatory attains its majority—i.e., reaches the 21st year of its existence—in the present month. It was opened for purposes of instruction on Sept. 5th, 1887, on the corner of Wilton Avenue and Yonge Street. Dr. Fisher as Director and Miss M. G. Ferguson as Registrar are still in office. Of original members of the staff, Mrs. Drechsler-Adamson and Mrs. J. W. Bradley are still busy. In the second year of its continuance, Miss Maud Gordon and Mr. Donald Herald joined the staff and still remain upon it, and in the third year, Mr. J. W. F. Harrison and Mr. J. D. A. Tripp became instructors in organ and piano—the former in both—and from that date it may be said, speaking generally, that nearly every musician of ability and distinction coming to Toronto has sooner or later become a member of the staff. In 1897 the Conservatory removed to the present quarters, and it is not so far to look forward another twenty-nine years, when the Jubilee of our leading musical institution shall occur.

Everybody is glad to greet Miss Eugenie Quehen again after a temporary absence abroad. Miss Quehen will resume teaching and concert work in the fall.

Mrs. F. Cairns-Smith, of Napanee, a subscriber to the "Bi-Monthly," has had great success this season with her Choral Club, of which she is

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President. The Club is of mixed voices to the number of sixty-two, while the Women's Musical Club of Napanee has a roll this year of 135. Dr. Nicolai, Mr. Pigott, Mr. Arthur Blight, Miss H. G. Mitchell and Mrs. Le Grand Reed have been the visiting artists of the Club this season, and Mrs. Cairns-Smith is to be congratulated on the splendid showing of both organizations. Napanee must be in the front rank of musical towns and sets a fine example.

Quite recently, at the residence of Mr. and Mrs. J. C. Black, 104 Madison avenue, the marriage was solemnized of their daughter, Miss Hannah Barnet Black, to Mr. Albert Ralph Gibson. The ceremony was conducted by the Rev. Dr. Wallace, pastor of Bloor Street Presbyterian Church. The bride wore a beautiful gown of white voile, mounted over white satin, and tulle veil crowned with orange blossoms, and carried a shower bouquet of white roses and lily of the valley. Miss Florence Black, sister of the bride, was the attendant. Mr. Oswald Lalley was the best man. Miss Black was a graduate of the School of Expression in 1902, and a great favorite with staff and pupils.

Miss Edythe Trebilcock, a pupil of Dr. Albert Ham, has been appointed contralto soloist at the Central Presbyterian Church.

Mrs. Roberta Harvey, of Guelph, so well-known as

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EDMUND HARDY, Mus.Bac.
Teacher of Piano Playing and Musical Theory, at Toronto Conservatory of Music, Westbourne School and Westminster College.

organist and composer, sends the "Bi-Monthly" a copy of her latest song, "Leaves," published by a Boston firm, a very taking little composition. The Presto Choral Club of Guelph, of one hundred and thirty voices, gave a very good concert on Feb. 13th, when Hecht's "Charge of the Light Brigade," Lavallee's "O Canada," and Stewart's "Cruiskeen Lawn," were capitally rendered. The Club gave Mrs. Harvey's "Salvator" at Easter. Mrs. Harvey considers the "Bi-Monthly" a valuable magazine, of which she possesses every number since it was first started.

Apropos of the De Pachmann habit of talking while at the piano, the following note by George Osborne, the English pianist and composer, is of interest. In the course of an interesting paper, entitled "Reminiscences of Frederick Chopin," whom he knew so well during his residence in Paris, Mr. Osborne said :

"Residing close by Chopin's residence, I was a frequent visitor, and had the advantage of hearing him play his compositions when still in manuscript. Even when published he would introduce fioritures, always varying them when repeated with new embroideries, according to the fancy of the moment. In bravura passages he would sing out as loud as he could, occasionally exclaiming, 'This will require force and dash,' evidently having Liszt in his mind."

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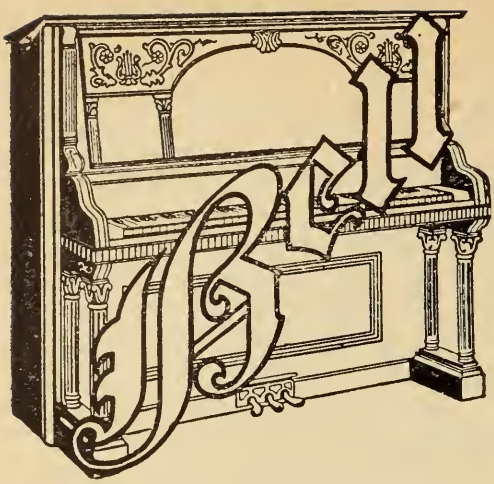

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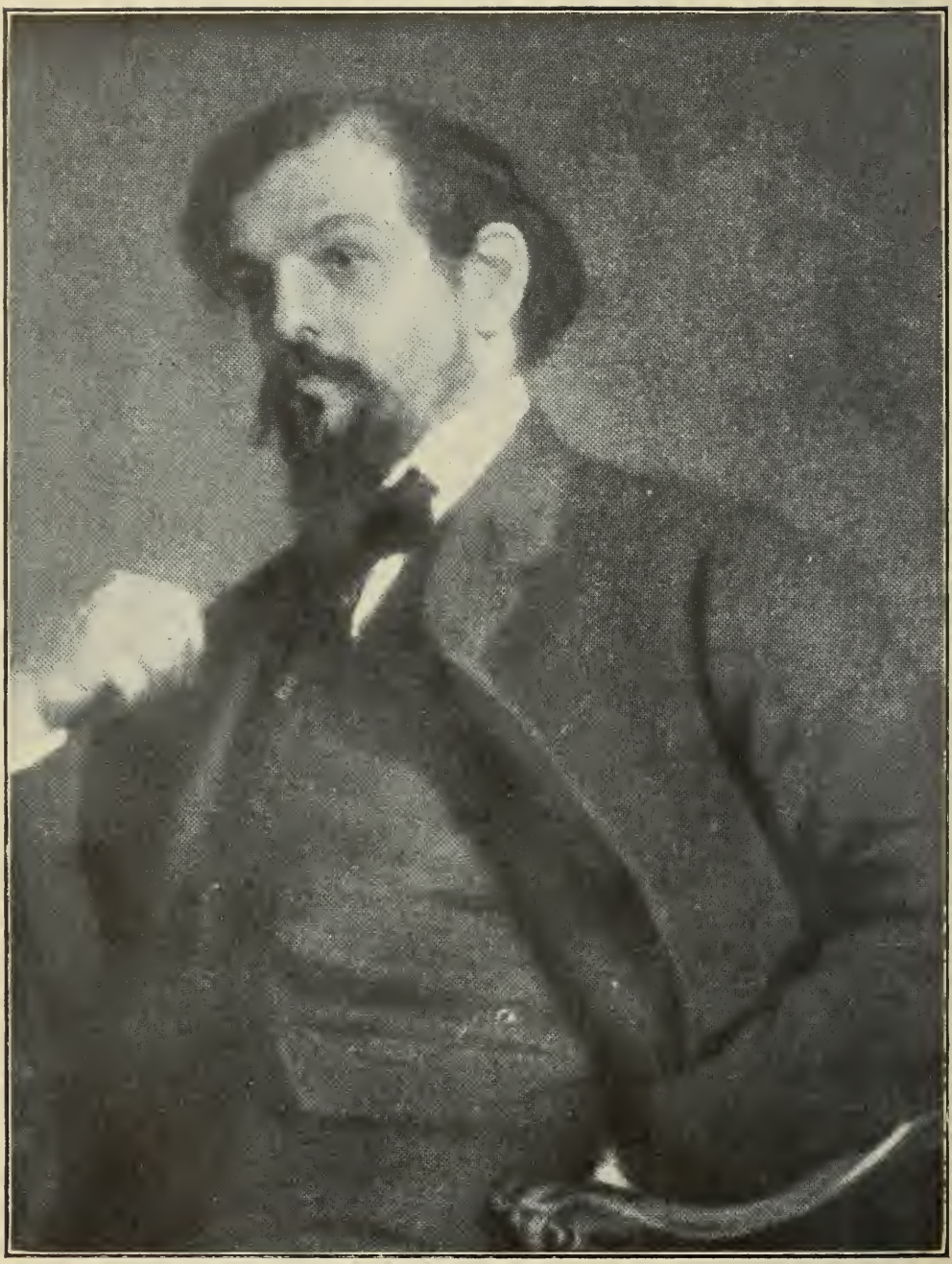
Closing Concert at Massey Hall

ABOUT three thousand people attended the commencement concert of the Toronto Conservatory of Music at Massey Hall on Tuesday evening. The performances of the pupils reflected much credit on the work of the teachers represented. The pianists and one of the vocalists had the advantage of being accompanied by the Conservatory Symphony Orchestra, who, under the direction of Mr. Frank Welsman, played with considerable delicacy. The pianists were Miss Ada Twohy, pupil of Dr. Vogt, who played the Allegro Moderato of Greig's concerto in A minor; Miss Mabel Steele, pupil of Mr. Welsman, who contributed the Romance and Rondo of Chopin's concerto in E minor; Miss Mona Bates, pupil of Dr. Fisher, whose solo consisted of Beethoven's Largo and Rondo, from the concerto in C major; Mr. Robert J. Coughlan, pupil of Mr. Tripp, who played the Larghetto from Mozart's concerto in D major, and Mr. Lonnie Rees, pupil of Mr. McNally, who gave the first movement of the Mozart concerto in D minor. These soloists showed much accomplishment in technique, touch and tone quality, and their achievements in works that are as a rule performed by the most eminent virtuosi, bore convincing testimony to the soundness and thoroughness of the training received. The vocalists were Mrs. R. Lorne Stewart, pupil of Mrs. Bradley; Miss Joy Denton, pupil of Mr. Cringan; Miss Winnifred Henderson, of Sudbury, pupil of Mr. Edward Broome, and a quartette consisting of the Misses Marion Lewis and Muriel Goggin, and Messrs. Raymond Crowe and Bartley Brown, pupils of Dr. Albert Ham. All the vocalists revealed attractive voices and rendered their numbers with surprising finish and appropriateness of expression. Mr. Geo. Caplen, pupil of Mr. Blachford, contributed the first movement of the Mendelssohn violin concerto with brilliant execution and a pleasing tone, and Miss Dot Fraleigh, pupil of the Conservatory School of Expression, recited with variety of style and mood Norriss' "Felepe Arallaga."—Toronto "Saturday Night."



CLAUDE DEBUSSY.

Debussy

AMONGST contemporary musicians the name of Achille Claude Debussy is attracting special and unique attention. A previous article in the "Bi-Monthly" dealt with some phases of his interesting personality, but since then he has appeared in London as conductor of his own works and in other ways has become conspicuous. Time alone, however, can determine his special place among creative musicians. Unlike Max Reger, Strauss, and other post-Wagnerian composers, Debussy has a wonderful knack or faculty of imparting melodic beauty to progressions that are somewhat bizarre, and of suggesting pictures that are not, speaking exactly, represented by national colouring, although he is rather addicted to Oriental rhythms. It is to be feared that his genius may be frittered away on the impressions and sketchy suggestions of certain French trends of thought and that he may not succeed in leaving any adequate monument to his skill either in the department of symphony or opera.

"How to Compose a Minuet"

By Dr. Humfrey Anger

A Lecture Delivered at the Toronto Conservatory of Music.

(Concluded).

HAVING glanced at the Minuet as a dance, we will now consider it from the standpoint of a musical composition. Before the advent of the piano-forte, about the year 1770, the most important keyed instruments were the harpsichord and the clavichord, and the most important type of composition written for performance on these instruments was the 'suite-de-pieces' or 'set-of pieces'. The suite (as it is generally called) originally consisted of dance-tunes only ; the typical suite consisted of at least four dances, the Allemande, the Courante, the Sarabande and the Gigue, and it is interesting to note that these dances, whether by intention or accident, may be said to represent the four great countries which have been chiefly instrumental in the development of the art of music, namely, Germany (Allemande), France (Courante), Italy (Sarabande—originally a Spanish dance), and England (Gigue or Jig). Other dances, incidentally representing other countries, might be introduced at the will of the composer, between the Sarabande and the Gigue, such as the Bourree, the Brawl, the Chaconne, the Gavotte, the Hornpipe, the Polonaise, the Rigadoon, and the Minuet, etc. In the course of time other movements were introduced, and the term

'Sonata' came into use ; this is now known as the 'early' sonata, to distinguish it from the more modern composition of that name. The suite was brought to its perfection at the hands of Bach and Handel, about the middle of the 18th century ; and shortly after the death of Bach (1750), in whose works modern music may be said to have its birth, Haydn established the modern orchestra and founded the highest type of abstract music in the form of the modern symphony. The symphony was brought to its perfection, in turn, at the hands of Beethoven. The form of the symphony and of the modern sonata is practically the same ; Beethoven's symphonies have been called 'sonatas for the orchestra', and his sonatas, 'symphonies for the piano'. The typical sonata comprises four movements, the first a bright Allegro, the second (by way of contrast) a slow movement, the fourth or finale usually a Rondo, while the third, which may be regarded as the connecting link between the ancient suite-de-pieces and the modern classic sonata or symphony, is a Minuet, a Minuet either in its pure and simple style or else one to be performed in a quick and playful manner, when it is called a Scherzo. In the sonatas of Hadyn and Mozart, the third movement was almost invariably a Minuet, but Beethoven, the greatest of all the great masters, probably with the view of imparting as much contrast as possible to the slow movement, and possibly with the intent of introducing a new and fresh element into the sonata, increased the speed of the Minuet, and without changing the actual basis of its form, converted it into a lively, skittish dance, calling it, as was said above, a Scherzo. He changed the tempo but not the time of the Minuet. The noblest specimen of composition in this form is the magnificent Scherzo in his masterpiece the Choral Symphony, a movement in which the highest type of polyphonic music (that is to say, music for many

voices) is blended with the instrumental treatment of the Minuet form. It must not be supposed, however, that Beethoven ignored this interesting old dance, on the contrary, he wrote a great number of Minuets (besides other movements which he termed "Tempo di Minuetto"), in many of which the spirit of the 18th century court dance is depicted in an ideal manner. Haydn, it is only just to say, wrote occasional Scherzos long before Beethoven, we may therefore conclude that the latter is indebted to the former for a suggestion, which has resulted in the statement that "with Beethoven the history of the Minuet practically closes."

It is remarkable to what an extent this simple form of composition reflects the inherent characters of the great classic masters of the sonata and symphony. With the jovial Haydn, the Minuet is characterized by "light-hearted humour, sometimes developing into down-right fun" ; with the serene Mozart, it is characterized by "suavity, tenderness and grace, rather than over-flowing animal spirits" ; while, with the impetuous Beethoven, as we have already seen, the bonds are broken and a new dance is evolved and established, one in which there is more scope for the display of his fiery genius.

In the early form the Minuet consisted of two parts, each part being a period of music of eight measures in length ; these were separated by a double bar, and each period was repeated. The music almost invariably commenced on the first beat of the bar, occasionally, however, it commenced on the third beat, but never on the second. The well-known Minuet in Mozart's opera 'Don Giovanni' is constructed on this basis. The plan or design upon which such a composition is written is technically known as the 'Simple Binary' form.

In order to extend the length of the movement, another Minuet was soon added as a complement to the

first, similar in form but contrasted in style, and generally in a nearly related key ; after which the first Minuet was again performed, but this time the individual periods were not repeated. The second Minuet became known as the Trio, so called, it is surmised, because at first it was customary to write this portion of the composition in three-part harmony. The complete movement was now said to be in 'Ternary proper' form.

The next feature in the development of the Minuet was the enlargement of the second part ; from a passage of eight measures it was extended to twelve or sixteen. In due course it became the rule to have two distinct periods in this part, the second of which was an exact repetition of the period in the first part, while the first of these periods was of an episodal character, that is to say, it was introduced as a contrast in style, and usually concluded with the chord of the dominant ; in fact, this period was often wholly in the key of the dominant. As an example of a composition in this form, the Minuet in the first pianoforte sonata of Beethoven may be quoted.

In the final development of the Minuet, it may here be said, composers did not restrict themselves to any definite number of measures in either part, and the composition was no longer intended for use in the ball-room as an accompaniment for the dance ; at the same time the style has changed, in short, nothing remained but the form, and the form has been in the past, and indeed is at the present time, one of the most universally popular of all forms. This, the Ternary proper form, is employed for all compositions which may be traced to the origin of a dance, for marches of all styles, and for the great mass of single movements which are generally included under the head of 'drawing-room' music.

(Finis.)

Musical Reminiscences of Italy

EASTER morning broke radiantly fair in Naples! To the traveler again stretching upon shore limbs accustomed to the limited confines of the trans-Atlantic liner, the sun-drenched streets, picturesque in their riot of color, seemed doubly charming. From the first glimpse of the famous bay in the cold dawn, when the sun rising behind Vesuvius burned his way through grey mists low lying over the water and shore, until its sublime panorama seen from the terrace of Bertolinio lay below in its never to be forgotten grandeur, not a moment but was alive with acutely thrilling sensations. At San Francisco di Paulo, the modern cathedral of Naples, the Gregorian chants were to be sung at high noon, and here naturally the musician repaired to hear this much discussed branch of music given at its best.

The sudden transition from brilliant sunlight to cool shadows, and half tones, was delightfully refreshing, and we sat upon the diminutive cane-bottomed chairs with sighs of content. The cathedral filled slowly, and after a time the priests and their assistants took their places at the high altar. From somewhere in the dim vaulted recesses of the cathedral broke out the high silver notes of a beautiful organ, a short interval, and again the silver clangor of the organ! Then the heaven-given male voice of the Italian crashed into the chant, all in unison, taking as one voice the very bizarre intervals, and producing upon me a more lasting effect than anything I ever have heard in opera.

Was it the psychological moment, the naturally sympathetic setting? I know not, but my Anglo

Saxon temperament at that moment was more deeply thrilled with religious sentiment that it had ever before known. The voices were from the opera house of San Carlos, as I afterwards learned, which accounted for the thrilling intensity of the effect. By decree of the Pope the Gregorian chants have been largely revived in the Catholic Church, but I doubt their effectiveness, except in such localities as have access to the Italian voices. The first glimpse of the opera house of Italy is apt to be rather disappointing to the average American. Almost barn-like in its barrenness of decoration, dingy and dull of tone, the effect when compared to our ornate theatres seems startling. But when the audience is seated, the orchestra in place, and the curtain rings up for the first act, then the difference is most apparent. The Italian is there because he loves the opera, and further, he knows every note of it too. Possibly he would be out of place at an afternoon tea, and talk superficially of the "Ring" and the decadence of modern music, but he could at a moment's notice take a part upon the stage and sing it acceptably..

The air seems charged with a tingling unseen force when the great moment of scene or aria is approaching, and the temperamental singer is carried to a triumphant finale, as upon the crest of a wave of understanding that rolls up to him from the audience.

Quick to appreciate true art, and enthusiastic as is the Italian audience, they are just as ready with execration and hisses for a poor performance. I have heard an audience jeer a tenor singing in "Gioconda," until their noisy demonstration drowned a sixty piece orchestra. When "Rigoletto" was being given at the Pergola in Florence, a poor tenor so displeased the audience that they refused to listen to him, and the box office was forced to refund the admission price. The management wired to La Scala for another tenor, who arrived and sang the Duke's part without rehearsal. He had really a beautiful voice, and I was

surprised during the opening aria, to hear cries and hoots from the audience. The deposed tenor, with characteristic Latin spirit, had hired fifty brazen-throated rooters to hiss his rival. Tenor number two calmly sang through the pandemonium that ensued as if accustomed to such scenes, and after a time quiet was restored, and the opera moved on to its finale with sporadic attempts by the claque to start something.

I have been awakened many a night up in my little room under the eaves of Via Senaglio, by the sound of voices singing, and have heard the familiar strains of "Donna mobile" or "Salve dimora", sung ravishingly by home goers from the opera, and who knows what undeveloped Carusos and Anconas were passing that window, for it is a fact that even the golden voiced Caruso when a porter in Naples, was often engaged for a few centessimi to go and serenade the object of some less gifted brother's devotion, and even later when singing his first parts at San Carlos, he did not scorn the pickings gleaned in that manner.

One of the really humorous sights at a musical affair is the high floral piece that is carried out on the stage and stood beside the bowing artist while she acknowledges the plaudits of the audience. Size is the great object, and I have seen a framework of wood fully six or seven feet high sparsely covered with foliage and flowers, carried out on the stage by two attendants, while the audience shouted themselves hoarse at this substantial token of appreciation and esteem.

Music loving, care free, I found the living Italian as full of interest as the dead relics of bygone grandeur, and I think the poet now forgotten who said, "When I die let me turn into cypress, along the Arno," fully understood and wrote upon the wall the sentiment that all who have lived there carry away forever.

HOWARD MASSEY FREDERICK.

MISS ALICE DENZIL

Miss Alice Denzil

WHETHER as contralto soloist, teacher of singing, or in her present capacity as head of the Conservatory residence for lady students, Miss Denzil, although an Englishwoman by birth, is now exceedingly well-known all through Canada from her long connection with and experience of life in various educational institutions. A pupil in early life of Madame Sainton-Dolby, London, Eng., the young artist sang frequently in the land of her birth before critical and exacting audiences with the greatest possible success, which was easily repeated when, upon coming to Canada, the services of her fine contralto voice were much in demand both in Montreal and Ottawa, where she filled notable church positions. In these earlier years, the purity of her intonation and the dignity of her style made her singing of oratorio and ballad music extremely pleasing and suitable, enhanced by a fine stage presence, and probably no better instructor in these branches of vocal art could be found among us to-day than the artist who is, however, better known now in other capacities. Miss Denzil's activities cover many years of teaching in Ottawa, Peterboro', Guelph, Portland, Oregon, and Toronto, and she has formed and sent out to the world several very gifted and successful pupils. In Portland she was musical directress of a large ladies' college and gave great satisfaction there to an enthusiastic and talented class, but the climatic conditions becoming unfavorable, Miss Denzil returned to Canada about six years ago, since which time she has given her energies to the residence connected with

the Conservatory in its commodious home at 2 Orde street. Popular alike with old and young, her ripe knowledge of life and considerable experience with the world are of use in the position she so admirably fills to-day. Reference has been made in the columns of the "Bi-Monthly" before to the various points of view suggested by the residence "idea," and it may be said in passing that the development of female education has naturally brought several new problems with it, one of which is the establishment of similar homes or superior pensions for young ladies away from home and engaged in special courses of study. It is sufficient to state that Miss Denzil is pleasantly equal to the demands upon her time, her energies and her sympathy, and conducts the Conservatory residence with conspicuous ease and skill. Miss Denzil's culture is of a broad and liberal turn, embracing interests not only in music but also in art and kindred subjects; she plays the viola in the Conservatory String Orchestra, is an expert at chess, and has appeared with success in various theatrical performances of high merit both in Toronto and Ottawa. As a teacher she is specially happy in enlisting the enthusiasm of her pupils and of diverting their taste to the more artistic compositions of the best school of song-writing, having been among the first teachers in the country to introduce pupils to the works of Schumann, Schubert and Franz in the days when these composers were but little known.

The residence itself is a large and elegantly appointed building over which, with its thirty or thirty-five students, Miss Denzil administers with great zeal and care. While a few rules and regulations are occasionally enforced for the good of all, the students have for the most part much freedom from restraint and as a rule enjoy themselves royally, whether engaged in study or social diversions among themselves. The rooms are all large with delightful views of the Park and Avenue.

The Musician-Astronomer

AUGUST 23rd, 1907, was the eighty-fifth anniversary of the death of Frederick William Herschel (1738-1822), musician, speculum-maker, and astronomer. It may be surmised of Herschel, that his magnificent astronomical feats were rather the natural consequence of new facts acquired to human vision through the patient development of a mechanical agency, than indications of any great intuitive mental ability; intellectually speaking, Newton and Laplace could have put him into their pocket; he represented untiring labour, which on this occasion gave its reward. Few people, however, realise the other and additional fact, that, not for a short period, but continuously for thirty years, he was a practical working musician; that he was actually giving music lessons for his bread, at the date when his burnished reflector gave him an experience then unprecedented in the recorded history of mankind, the sight of a new unknown planet. When Herschel and his brother and his sister, all living in Bath by the exercise of their modest music, gave themselves up to the making and polishing of specula, which was then for William not much more than a hobby, and for the other two only an obedient service, they could not possibly have themselves suspected that they were opening one of the greatest chapters in human knowledge, and taking a decisive part in revolutionising the science of stellar astronomy. Nature, in fact, when making a series of revelations as great as she ever made before, chose as her channel here, neither great brains nor great learn-

ing, but simply a semi-educated oboe-player, who had a strenuous desire to improve himself. In musical dictionaries the story is told in quite the barest terms, and very inaccurately.

The Herschel name is undoubtedly Jewish, prevailing in both Poland and Germany. Frederick William's paternal great-grandfather Hans is found as a brewer at Pirna, on the Elbe, near Dresden, middle of the seventeenth century. The grandfather Abraham (1651-1718) was an upper-gardener in the Royal Gardens at Dresden.

Frederick William was born November 15th, 1738, at Hanover, attended the garrison-school there till fourteen, and learnt to play the organ, violin, and oboe. In 1753 he entered the band (where his father was by this time bandmaster) as oboist.

In 1757 (during the "Seven Years War") Frederick William was called, though a bandsman, to fight in the ranks. On July 26th, 1757, the Hanoverian Guards, under the incompetent Duke of Cumberland, were badly beaten at Hastenbeck on the Weser, by the French under d'Estrées. At this battle there is no doubt that Frederick William, then a lad of only nineteen, ran away and deserted. His parents smuggled him over to Dover, where he landed almost penniless.

The veil has never been lifted from the next three years. German musicians were in demand in England, and no doubt his music saved him from actually starving. Further, he was in all probability helped by the Hanoverian Johann Ulrich, who had come over nine years before to train the Royal Artillery drum-and-fife band. Being in danger of his life, he may have for a while changed his name. On February 15th, 1760, he is recorded as playing a violin solo in public at some English concert.

On October 4th, 1767, was opened the fashionable Bath "Octagon Chapel", and Herschel was appointed first organist. The chapel is now an auctioneer's

show-room. With this introduction and that of the Pump Room, Herschel soon got a large pupil-list. By all accounts his manners were distinguished. Fétis's statement that he published a symphony and two concertos in London in 1768 has never been verified; in all probability they were his elder brother Jakob's.

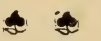
But by this time (he was now forty-three years old) amateur astronomy had got hold of him. Reading the exceedingly useless "Harmonics" (published 1749) of the Master of Trinity, Cambridge, Robert Smith (1689-1759), for the sake of musical "theory" so-called, he was led on by this to the really useful "Optics" of the same author. So to Ferguson's and Lalande's Astronomics. All this time Herschel was giving music lessons (up to thirty-five in a week), composing small anthems and the like for the Octagon choir, and otherwise leading the life of a sedulous musician. With him the key never rusted. In 1774 the family moved to a house near Walcot Turnpike, which had an open grass-plot suited for a telescope-stand.

In the new house amateur telescope-making occupied every spare hour. Herschel, intent on long-distance observations, devoted himself entirely to the reflecting telescope. His object was discovery rather than exact measurement. Indeed, he never had either a Transit or an Equatorial. In 1788 he married a rich widow, Mrs. Mary Pitt, of Upton (by whom, four years later, he had a son, the Sir John Herschel of later days), and from that date was in very prosperous circumstances. By this time he had perfected machinery for grinding specula, and had a good income of his own.

In 1820 Herschel became President of the Royal Astronomical Society. On June 1st, 1821, he put the mirror for the last time into the 40 foot, but the result showed that his burnishing hand had lost its cunning, and from that moment he drooped. He died on August 23rd, 1822, and was buried at St. Laurence's, Upton. He was recognised by his contemporaries as

the prince of observers, and his star-catalogues are his monument. There are at least twenty portraits, showing a face kindly and estimable ; it is also thoroughly Saxon, and not the least Jewish.

Thus, deducting the periods of childhood and extreme old age, Herschel was, in fact, for thirty years a professional musician, and for thirty years a professional astronomer.—Musical News.



Advantages of Musical Study in Canada

READERS of Miss Fay's capable book on life in Germany, from the standpoint of the musical student, may perhaps recollect some of the drawbacks incidental to the otherwise enjoyable existence pursued in Berlin or Leipzig or Dresden or Vienna, speaking for Germany alone. Students in America may surely pause and reflect before they put several thousand miles between themselves and their families and before they suffer the inevitable "finding their level," and possibly undergoing deterioration of health and nerves in the process of trying to acclimatize themselves, learn one or two languages and pounce on the proper teacher, all in the space of one year or at most a couple of years. To the exceptional student, it is true that European experience is necessary, but in the great majority of cases our students would do as well perhaps to remain in America, or, as we now proudly say, in Canada, to pursue musical studies which, whether they never rise above useful mediocrity or are crowned by brilliant and compelling success, can be as carefully guided, encouraged and stimulated here as abroad.

To be plain, the standard of comfort in Canada is yearly increasing ; our cities are provided with all

modern appliances known to mankind for proper understanding of living ; we have the means and the knowledge to keep warm in winter and cool in summer. Of some foreign towns it is said of one "it is a winter city," and of another that "it is a summer city," but of Toronto at least it may be said that it is equally pleasant to dwell in all the year round. The houses, schools, pensions are sensibly appointed and furnished, the whole scheme of living constituting what may be termed a union of what is best in English and American customs, standards and habits. It is true that in the current phrase of the day living is "high," but in the case of the music student from the far and middle West, or from Halifax, or Jamaica, or Maryland, or Ohio, similar conditions prevail at home, and since the great initial expense of crossing the Atlantic has not to be borne, wise people will not haggle about such small matters as a dollar a week more or matters of that kind. Nowhere, it is candidly admitted, is food more plentiful or of better quality than in Toronto, and it is of sufficient variety to suit all classes of appetites, a point not to be overlooked when growing girls and hardworked young men are considered. Comfortable rooms, then, good food and enough of it, a pleasant climate and beautiful surroundings are within the reach of all coming to Toronto to pursue a University or Conservatory course.

With regard to the more aesthetic side, we shall not be found wanting either ; few American cities have as much good music in the year, as many good miscellaneous entertainments, as many interesting lectures and recitals. Toronto was not settled yesterday, and the number of her colleges, schools and universities, and the high standard of her legal, scientific and medical institutions frequently occasion great surprise to visitors who are not familiar with the early colonial struggles of the Dominion. Having safely passed the colonial period we are now entering upon the national

era of our civilization and it is no small matter that so high a standard of musical achievement prevails among us and that merely commercial, merely utilitarian ventures are now being worthily accompanied and seconded by artistic enterprises carrying the name of Canada to very distant lands.

The Canadian piano enters very much and very successfully into these considerations ; it is probably true that the average student has a better piano here to practise upon than she could have abroad, nor is she circumscribed as to hours and seasons or limited as to time or uneasy as to acquaintances. The masters and professors with whom she comes in contact are thoroughly prepared to listen to her, make the best of her and do all in their power for her, whereas the foreign teacher too often, upon discovering that the applicant is not going to be a "star" performer and therefore reflect great glory upon his name in America, lapses altogether from his high estate as mentor and may neglect the very rudiments of his art.

Perhaps the rank and file of magazine readers have not noticed the fact that a great many "fillers" are upon the subject of music. Anecdotes of the composers, epigrams uttered by the virtuosi, directions for making oneself a prima donna or violinist, abound in these out-of-the-way corners, and "music as a cure" from goitre to grippe is painfully prevalent. The latest craze is that music has power to soothe a man with the toothache. According to a "filler," Doctor G. Norman Meachen, in a recent lecture, said that there was a record case where the sufferer from toothache became so interested in a pianoforte solo that he forgot his ailment and became almost lively. The lecturer claimed that music was an important factor in several other ailments ; for instance, insomnia.

List of Graduates, 1908

(ALPHABETICALLY ARRANGED)

PIANOFORTE (Artists' Course)—Miss Warda May August (Ontario Ladies' College, Whitby) ; Miss Mary Jean Bayne, Winnipeg, Man.; Miss Mabel F. Boddy, Oshawa ; Miss Edith Ellen Brown, Boseman, Montana ; Miss Etta Isabel Campbell, Toronto ; Miss Grace E. Clough (Ontario Ladies' College, Whitby) ; Miss Lucie R. Couch, Mitchell, Ont. ; Mr. Robt. J. Coughlan, Nankato, Minn. ; Miss Helen D. Gunne, Owen Sound ; Miss Vera Marie Hagerman, (Ontario Ladies' College, Whitby) ; Miss Grace Hill, Toronto ; Miss Kate Louise Hughes, Galt ; Miss Della E. Johnston, (Ontario Ladies' College, Whitby) ; Miss Margaret L. Macdonnell, Toronto ; Mr. Lonnie Rees, Toronto ; Miss Olive Thomson, Owen Sound ; Miss Alma F. Tipp, Toronto ; Miss Ethel V. Widener, Boseman, Montana ; Mr. Joseph L. Yule, Harriston.

Pianoforte (Teachers' Course)—Miss Mona M. Bates, Toronto ; Miss Margaret L. Macdonnell, Toronto ; Miss Olive Thomson, Owen Sound.

Voice—Miss Marion G. Alexander, Toronto ; Miss Martha Fudger, Toronto ; Miss Jessie Muriel Goggin, Toronto ; Miss Mary C. Houston, Clinton ; Miss Olive Madge, Exeter ; Miss Helen R. Moore, Sault Ste. Marie ; Miss Minnie A. McLauchlin, Alvinston.

Violin—Miss Rachelle Copeland, Toronto.

Organ—Mr. Joseph L. Yule, Harriston.

Theory—Miss Isabel M. Coleman, Port Hope ; Miss Jessie Colville, Hamilton ; Miss Edith Dixon, Orillia ;

Miss Nellie R. Hearn, Toronto ; Miss Ruby S. Nichols, Uxbridge ; Miss Kietha M. Sheffield, Albert College, Belleville ; Miss Emma E. Smith, Cupids, Nfld.

School of Expression (Expression and Physical Culture Course)—Miss Dot Fraleigh, Toronto ; Miss Nellie Jefferis, Toronto ; Miss Gladyse Noxon, Toronto ; Miss Fleeta Sculthorpe, Port Hope ; Miss Florence Wharton, Toronto.

The following have passed the Senior Examination in the department indicated and will receive diploma on completion of one or more subjects :—

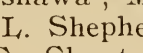
Pianoforte (Artists' Course)—Miss Mabel Ackerill, Belleville ; Miss Maisie French, Oshawa ; Miss Mollie H. Meldrum, Peterborough ; Mr. Ernest J. Seitz, Toronto ; Miss Helen R. Wilson, Toronto.

Pianoforte (Teachers' Course)—Miss Olive Brush, Toronto ; Miss Etta Isabel Campbell, Toronto ; Mr. Ernest R. Gray, Toronto ; Miss Mary Hopkins, Toronto ; Miss Flora May Percival, Burritt's Rapids ; Miss Violette Platt, Phelpston.

Voice—Mr. Bartley Brown, Toronto ; Miss Helen Louise Davison, Picton ; Miss Joy Denton, Toronto ; Miss Maisie French, Oshawa ; Miss Jean Kenny, Toronto ; Miss Margaret L. Shepherd, Gilbertville, Mass.

Violin—Miss Julia G. Choate, Peterborough Conservatory of Music ; Mr. Oscar P. Zeigler, Berlin.

Organ—Miss Luella E. Hall, Napanee ; Miss Wanda Riggs, Belleville.



The paper that told us to be sure to vote for the "flirtation plant" in this "tencentenary" year is an example to us all. None is infallible, it is clear, least of all the magazine which printed the name of Mosey Powski in a programme the other day.

Closing Exercises of the School of Expression

THE Commencement exercises of the Toronto Conservatory School of Expression were held on May 29th in the Conservatory Music Hall. It is now eighteen years since this well-known institution was founded by the directors of the Conservatory of Music and placed under the principalship of the well-known Shakespearian reader, Mr. S. H. Clarke, now Professor of Oratory in Chicago University. Since then the school has steadily progressed in its work, and in public estimation under the direction of H. N. Shaw, B.A., Mrs Maud Lanier of Boston and F. H. Kirkpatrick, Ph.D., the present principal, who three years ago resigned his position as Professor of Oratory in the University of Wooster to assume the direction of the school. The alumni of the school occupy prominent positions throughout the continent as public readers and teachers of expression. Before the granting of the diplomas a programme of unusual excellence and finish was presented by the graduates.

The diplomas were presented by Inspector James L. Hughes, who made it the occasion of a short and inspiring address to the graduates. The graduates were also addressed by Dr. Edward Fisher on the part of the Conservatory of Music, and F. H. Kirkpatrick, Ph.D., Principal of the Conservatory School of Expression. Those receiving diplomas were the Misses Dot Fraleigh, Nellie Jefferis, Gladys Noxon, Fleeta Sculthorpe and Florence Wharton.—Toronto "Globe".

Conservatory Announcements and Events

Two piano recitals by pupils of Dr. Edward Fisher, the Musical Director, were given on May 22nd and May 28th, when exceptional interest was manifested by the large audiences assembled in the masterly playing of Miss Caldwell, Miss Mabel Boddy, Miss Bates, Miss Annie Connor, Miss Ireland, Miss Mary Morley, Miss Alma Tipp, Miss Isabel Sneath, Miss Grace Hill, Miss Daville, Miss Etta Campbell, Miss Olive Brush, Miss Macdonell, and Miss Alice Boehm. Vocal assistance was contributed by pupils of Mr. Pigott, Miss Shepherd, Dr. Ham, Mr. H. J. Lautz, Mr. A. T. Cringan, and Mr. Edward Broome. Dr. Fisher's pupils all exhibited splendid technical ability, confidence, grace and ease, as well as excelling in the interpretative side.

Other recitals during the month of May included Mr. H. M. Fletcher's pupils on May 27th, assisted by a piano pupil of Dr. Vogt, a violin recital by pupils of Miss Lena M. Hayes on May 30th, assisted by pupils of Mrs. H. W. Parker and Miss J. E. Williams; a piano recital by pupils of Mr. Frank S. Welsman on May 16th, assisted by pupils of Miss Ethel Shepherd and Mr. Edward Broome, at which the E minor concerto of Chopin was a brilliant feature, played by Miss Mabel Steele ; a piano recital by pupils of Mr. J. D. A. Tripp on May 18th, assisted by pupils of Mr. Blachford, Mr. Pigott and the School of Expression ; a second recital by pupils of Mr. Tripp on May 23rd,

assisted by a pupil of Miss Shepherd ; a piano recital by Miss Ada Twohy, Mus. Bac., pupil of Dr. Vogt, assisted by Miss Jessie M. Allen ; a vocal recital by pupils of Mr. A. T. Cringan on May 5th, assisted by pupils of Mr. F. G. Blachford and Dr. A. S. Vogt.

Miss Lena Hayes' violin recital during the month of May displayed this favorite artist quite at her best in an exacting and brilliant programme. A delightful novelty was German's "Bolero", a "find" for the violinist. Mdme. Bessie Bonsall gave three selections with the splendid phrasing and enunciation for which she is famous, her French, German, and English being equally clear and correct. Miss Hayes was the recipient of many large bouquets, and Miss Jessie Perry was the efficient and sympathetic accompanist throughout the evening.

Dr. Albert Ham has been advised that his March Militaire, "Canada," has been accepted by the Tercentenary Committee, and that it will be made a feature of the musical part of that event. It is to be played not only by the Grand Orchestra on the 21st of July, but also by the Frontenac Orchestra on the Terrace and at a number of the churches during the religious parts of the ceremonies. The committee has invited Dr. Ham to conduct his own work, and he will attend the celebration for that purpose. The "March Militaire" has been adopted by most of the leading regimental bands, and will be heard at the Open Air Horse Show to be held in the Queen's Park, July 1, and at the Exhibition grounds, July 8, at the annual massed band concert. Dr. Ham will also conduct his composition on the latter occasion.

Mrs. Gerard Barton, Miss Maud Gordon, Miss Myers and Miss Madeline Carter are all spending part of the summer in England.

The marriage of Miss Dolly Kemp to Mr. Albert Proctor, early in June, was a brilliant event in Sherbourne Street Methodist Church and afterwards at the home of the bride. Miss Kemp is one of the most talented of Miss Ethel Shepherd's pupils and has made many friends by her delightful singing. At the conclusion of the ceremony, Miss Kemp handed her bouquet to Miss Shepherd, her intimate friend as well as teacher.

Mrs. Geo. Dickson has been elected President for 1908-1909 of the Woman's Morning Musical Club, meeting Thursdays during the season in Conservatory Music Hall.

On June 20 the pupils of the Rosedale Primary Branch gave an attractive piano recital, the performers being the Misses Parsons, Hodgins, Lewis, Phillips, Ponton, Ramsey, Baird, Mullin, Kelly and Leadley. Miss Fargey, pupil of Dr. Albert Ham, contributed two vocal solos, and the clever playing of both Miss Davis and Miss Stolker's pupils gave much pleasure to their friends.

Home and Foreign Notes

Sir Frederick Bridge has expressed himself as being greatly delighted with his Canadian tour. He told an interviewer at Woodstock that he has found Canadian people not quite so barbarous as he imagined, or as report made them out to be. He found the country a good deal larger than he believed possible, and he expressed doubts as to whether he would ever be able to get out of it again! In regard to the renderings of the cathedral anthems in the various cities visited by him, Sir Frederick said that the performance of Wesley's "Wilderness" at London (Ontario) was "perfection"! At Toronto the choir of men and boys trained by Dr. Ham sang so well that the Westminster organist remarked "It is all nonsense to say that there are no good boys' voices in Canada." At Montreal the performance was so excellent that he had nothing but words of praise for it, while at Ottawa the choir sang "Crossing the bar" as perfectly as he ever remembered to have heard it. All this is intensely gratifying to well-wishers of English cathedral music in the mother-country, as well as to those who dwell in the daughter Dominion across the sea.

The Conservatory scholarships awarded this year are as follows:

Partial, value $40, awarded by the Conservatory for "highest standing" with first-class honors, intermediate examina-

Premier Haultain's Opinion

EXECUTIVE COUNCIL,
Regina, Aug. 29, 1904.

F. de S. HENWOOD, ESQ.,
Agent for
The Williams Piano Co., Ltd., Oshawa, Ont.

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tion, pianoforte department, Miss Gertrude Thompson, Toronto.

Partial, value $15, awarded by the Conservatory for "highest standing" with first-class honors, primary examination, pianoforte department, Miss Teresa Bolger, Toronto.

Partial, value $50, awarded by Messrs. Heintzman & Co., Toronto, for "highest standing" in special examination, pianoforte department, Mr. Ernest J. Seitz, Toronto.

Partial, value $50, awarded by the Conservatory for "highest standing" with first-class honors, senior examination, vocal department, equally won by Miss Jessie Muriel Goggin, Toronto, and Miss Helen R. Moore, Sault Ste. Marie, Ont.

Partial, value $40, awarded by the Conservatory for "highest standing" with first-class honors, intermediate examination, vocal department, Miss May Hinckley, Kingston.

Partial, value $25, awarded by the Conservatory for "highest standing" with first-class honors, junior examination, vocal department, Miss Mary G. Chalmers, Smith's Falls.

Partial, value $40, awarded by the Conservatory for "highest standing" with first-class honors, intermediate examination, theory department, Mr. Oscar P. Ziegler, Berlin.

Partial, value $40, awarded by the Conservatory for "highest standing" with first-class honors, junior examination, theory department, Miss Gertrude Thompson, Toronto.

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On May 1, Professor Theodor Krause celebrated the seventy-fifth anniversary of his birth. As a distinguished teacher, he has since 1895 been active in that capacity at the Royal Institute for Sacred Music.

A Schubert festival held at Lille on April 12 and 13 formed the close of the seventeenth season of the concerts there. One of the last requests of the late Maurice Maquet—the founder and conductor of the concerts, and who had zealously rehearsed the music during the winter—was that his wife, who had shared his long labor of love in establishing the concerts, should conduct the Mass in B flat. This she did, and acquitted herself of her task with great skill and commendable enthusiasm.

The festival performances at Bayreuth will be given this year under the direction of Dr. Hans Richter, Dr. Karl Muck, and MM. Michael Balling and Siegfried Wagner. The list of vocalists includes Mesdames Gulbranson, Kraus-Osborne, Reuss-Belce and Edyth Walker; also MM. Briesemeister, Burrian, Kraus and Whitehill.

Some friends in Christiania have presented to Miss Kathleen Parlow the Guarnerius violin

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which belonged to Viotti. The instrument was purchased from Hamming, of Berlin, for the sum of £2,000.

The well-known pianist, Annette Essipoff, has resigned her post of teacher at the Conservatoire of Brussels, and intends altogether to retire from public life. She was first heard in London in 1874.

On May 7, a day memorable as the seventy-fifth anniversary of the birth of Johannes Brahms, the monument to the memory of the master was unveiled with all due festive solemnity. The sculptor, Professor Rudolf Weyr, has depicted the composer in a sitting posture, with the appearance of being lost in thought. The massive granite pedestal bears one of the genii touching the strings of a lyre. The whole monument,, 5.40 metres in height, is placed in the park in the neighborhood of the Karlsgasse, where Brahms lived from 1865 until his death in 1897. The memorial committee, under the presidency of Baron Weckbecker, arranged two festival concerts at which, notwithstanding the hot weather, not a vacant seat was to be seen ; the audience too was most select. On May 6 were given the "Fest- und Gedenspiiche" and the "German Requiem," with Schalk as conductor and Baroness Leonore Bach and Dr. Felix Von Kraus as soloists, the Vocal Society and the orchestra of the Court Opera contributing to the success of the concert.

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